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A

DESCRIPTIVE LIST

OF

NOVELS AND TALES

DEALING WITH

LIFE IN GERMANY.

COMPILED BY
W: M. GRISWOLD.



CAMBRIDGE, MASS.:
W: M. GRISWOLD, PUBLISHER.
1892.

[*From the "School Bulletin," Aug., 1892.*]

We hope teachers will not fail to recognize the work W. M. Griswold is doing in his classified bibliography. He sends us a DESCRIPTIVE LIST OF NOVELS AND TALES DEALING WITH LIFE IN FRANCE (Cambridge, Mass., 1892, 8vo, pp. 94, \$1.00), which is of immediate practical use to the teacher of French history as well as of French literature.

[*From the "Central Christian Advocate."*]

Mr. Griswold has done an excellent work, which will be appreciated by all librarians, and by many people of cultivated taste who wish to get on the track of the best French fiction, or at least to secure some guidance and information in regard to its qualities and characteristics. His former "lists" have dealt with American City and Country Life, with Life in England, etc . . . Life in city and country, peasant life and soldier life, the reckless and adventurous career of the free and easy student in Paris, and the rude rustic among the mountains,—all these phases of French life pass in review in the books which Mr. Griswold has here catalogued. A guide like this would be invaluable to a student of French literature, telling as well what to avoid, as what to secure and read.

[*From the "Boston Commonwealth," 13 Aug., 1892.*]

If all libraries were generously equipped with these Lists, the long-suffering curator of books would find more pleasure in life. The compilation and selection are made with rare skill. The poor book drops into deserved oblivion, while the worthy but neglected and forgotten good book is restored to the eye of the world.

Some not too busy people make note of the name of a novel recommended by a trustworthy critic, but when the time for use comes the note seldom is at hand, and, if ready, generally gives the mere title and no idea of the contents. But here is a series of brochures that contain excerpts from the fairest critical notices, often from several sources, and one is enabled to form a sort of judgment of choice without actually glancing at the book itself. Of course, those dealing with foreign lands must for the greater part be translations, since with few exceptions the most truthful and vivid characterizations come from the compatriot who has summered and wintered his fellows. Few people realize the patience, skill, and labor involved in such an undertaking as the publication of these successive lists, but those who do should urge upon others the use of so valuable a means of education and pleasure. As a series of 'condensed novels' they are interesting, too.

GERMAN NOVELS.

The object of this list is to direct readers, such as would enjoy the kind of books here described, to a number of novels, easily accessible, but which, in many cases, have been forgotten within a year or two after publication. That the existence of works of fiction is remembered so short a time is a pity, since, for every new book of merit, there are, in most libraries, a hundred as good or better, unknown to the majority of readers. It is hoped that the publication of this and similar lists will lessen, in some measure, the disposition to read an inferior NEW book when superior OLD books, equally fresh to most readers, are at hand. It may be observed that the compiler has tried to include only such works as are well-written, interesting, and free from sensationalism, sentimentality, and pretense. BUT in a few cases, books have been noticed on account of the reputation of their authors, or their great popularity, rather than their merit.

The selected "notices" are generally abridged.

This list will be followed by others describing RUSSIAN, NORWEGIAN, SPANISH,—HUMOROUS, ECCENTRIC and FANCIFUL novels and tales.

AARON'S ROD, or the Jewess, in
Southern Lit. Messenger, Sept. 1846.

2323

ADÉ [by ESMÉ STUART: London, The S. P. C. K., 1882.] "is the tale of an unloved husband and a forsaken lover, of duty faithfully discharged and of virtue rewarded in the end." [Atheneum.]

2324

AERONAUT, by A. STIFTER, in *Illus. Mag. of Art*, Feb., 1853.

2325

AFTERGLOW [Dresden] = No. 405.

AGAINST THE STREAM, by E. ECKSTEIN, in *Masterpieces of German Fiction*.

2326

ALL IN VAIN, by R. LINDAU, in *Masterpieces of German Fiction*.

2327

ALOYS, by B. AUERBACH: *Holt*, 1877.

2328

ALPINE FAY (The). [by "E. WERNER," i. e., E. Bürstenbinder: *Lippincott*, 1889.] "Two pretty motherless girls, cousins, divide the interest. The father of one is a wealthy man and the president of a great railway; that of the other a baron, and possessor of an ancestral mansion among the mountains, which the railroad president is trying to get for his railway. The struggle to retain his home kills the old baron, and he dies cursing the originator of the road. Added to this curse is a legend of the 'Alpine Fay' connected with a peak which is verified in the story just as the baron's curse seems to carry out its evil work. The theft of an invention, the final punishment of the thief, several love affairs, and many charming scenes from domestic life make up the story."

[Pub. Weekly.] It "is agreeable. . . Readers whō dō not relish the ultra emotionalism of the German novel may yet find in the strong and effectiv local cōloring of this book a good excuse for giving it their attention." [Ameri-can.

—, SAME ("A Heavy Reckoning.")
—, SAME ("The Fairy of the Alps.")

See No. 729. **2329**

AMAZON (The) [by FRANZ DINGELSTEDT (†, 1881): *Putnam*, 1868.] "deals cleverly with artistic and theatrical life under the glare of the footlights." [Nation. **2330**

ANNA HAMMER [by HUBERTUS TEMME: *Harper*, 1852] "givs a vivid picture of the interior of german life, and is filled with passages of exciting interest." [Harper's. **2331**

ARISTOCRATIC WORLD (The) by FANNY (LEWALD) STAHR: in *Mas-terpieces of German Fiction*. **2332**

ASBEIN, by "OSSIP SCHUBIN," *Worthington*, 1890. See No. 2345.

AT A HIGH PRICE [by "E. WERNER," i. e., E. Bürstenbinder: *Estes*, 1879] "A lōve affair between twō young people as strongly affected by a feud of long standing between twō elderly men, whō stand in near relation and friendship to the lōvers. One of the men is a physician of renown, the other is the governor of the Province. The cause of the bitter feud is political. Gabrielle, the heroin, is the ward of the governor, whōm she learns tō lōve, and hence is ready tō sacrifice her early lōver. The situation is elucidated by a tragedy." [Pub. Weekly.

—, SAME ("No Surrender") *Rem-ington*, 1879, *Munro*, 1888.

—, SAME, ("The Price He Paid") *N. Y., Street*, 1891. **2333**

AT ODDS, = No. 598.

AT QUARANTINE, by FANNY

(LEWALD) STAHR: in *The Radical*, Nov., 1871. **2334**

AT THE ALTAR, by WERNER, = No. 594.

AT THE COUNCILLOR'S [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott* [Bentley] 1876] is "a story which compares wel with the best the author has written, while it is far better than her worst. She always runs the risk of overdōing whatever she takes in hand, of exaggerating the goodness of her heroes and heroins, and the villainy of the wicked ones; but if we overlook this fault, we find her capable of interesting the reader and of giving a fair picture of german life. On this occasion she has drawn upon her experience of the turmoil which has arisen in her country since the late war, and has shōn the disturbance caused by the sudden gain and sudden loss of wealth. The councillor dōes not belong tō ūne of the fine old families, but he accumulates a large fortune and illustrates admirably the fate of those of his class whō ar put on horsebac, by riding rapidly in the familiar direction, expediting his journey by the awful explosion of dynamite. The main interest of the book lies not in him but in the heroin, Kitty, who is young, rich, handsōme, fascinating—in fact, faultless; and in the silent, uncomplaining, but able Dr. Bruck. Flora, whō was for a long time engaged tō Bruck, was a very mischievous young person, and is the object of the utmost virulence on the part of the author. She is aggressively wicked; and this exaggeration is the more tō be regretted because she is a wel-imagind character." [Nation.]—"We cannot say that any of the personages of the story ar very pleasing. The doctor, whō is the hero, is a good example of the half-scientific, half-military prig,

BEACON FIRES [“Flammenzeichnen”] by “E. WERNER,” i.e., E. Burstenbinder: *Bentley*, 1891.] “is a German novel by a German, but it is written in good plain English. It is romantic, of course, and rather sentimental, but decidedly interesting. The struggle between father and son, which is the pith of the story, is well conceived, and both hold the reader’s sympathy. Von Falkenried, with his stern sense of discipline, moral as well as military, and with a kind nature hardened by a miserable marriage, is determined to make his son go as strait as he and his ancestors have always gone. Hartmut, however, has his Roumanian mother’s blood, and it is not of the quality which goes strait. At 17 he is induced by the divorced wife, his mother, whom he believed to be dead, to desert the military college where he is being trained, and to which is attached a sort of parole of honor not so binding as the oath of service, but distinctly understood, and also to break his promise to his father. These are deep offenses, and they are followed by ten dubious years of adventurous life, in which Hartmut’s poetic genius is developed at the cost of his morals and faith. How the gifted and unhappy son redeems the blighted reputation by splendid service in the war with France, and reconciles his iron father, may be read, along with much more or less relevant matter, in the pages of the book itself. Hartmut is a distinct individuality, and his story has interest. There is, of course, plenty of love-making of various

sorts, and a great many weddings at the end, as German novels usually have, and the only trouble is, that the fine fellow Prince Egon has to be shot, because he also was in love with Adelheid, and she couldn’t marry both him and Hartmut. [Saturday Review]— As a picture of various phases of life among the “classes” in Germany, the book can be heartily and unreservedly praised; and the humorous sub-story, which deals with the love-affairs of the easy-going young giant, Willibald von Eschenhagen, is really a good deal more enjoyable than the greater part of the rather melodramatic romance in which the Byronic hero, Hartmut Falkenried, is the leading figure. There is, however, a point in the story at which Hartmut ceases to be merely histrionic and becomes human; and from this point onward is, what the writer has meant him to be all along, the true centre of interest. His midnight interview with the stern father who has disowned him, and who refuses to condone the dishonor of the stainless name of Falkenried, is a really strong piece of work,— a tragic situation quite unspoiled by anything in the way of sentimental unreality; and hardly less impressively is the pathetic and picturesque recital of the successful issue of the deed of daring by which the son saves the father’s life.” [Spectator.]

—, SAME (“His Word of Honor”), N.-Y., *Street & Smith*, 1890 (284 p.)

—, SAME (“Northern Lights”), N.-Y., *Bonner*, 1890.

2339 q

a class wel knōn in the Fatherland. The lady with whōm he plays the game of fast and loose is 29 years old, writes, and speaks of herself as a 'rich perfumed plant;' while her grandmōther and the other members of her family ar all disagreeable after their ways. Her half-sister, for whōm her lōve finally givs her up, an innocent and not wholly unpleasant young girl, tinctured, however, rather too deeply with Dresden culture, and the Doctor's ánt, an elderly lady of the 'goody' type, whō makes pancakes and talks piously, ar the only twō people in the book whōm we dō not feel we should hate if we met them in the flesh. The descriptions ar good; tho, as is usual with descriptions of german life and scenery, they produce a sōmewhat depressing effect, like the stove-warmed rooms." [Athenaeum.] — "This is òne of the author's best stories,— a graphic picture of hi life; a vivid lōve-drama; a gallery of striking portraits, with a moral echo infinitely impressiv. The contrast of Kitty, the heiress—a pure, innocent, sincere young girl, and the vain, arrogant, selfish Flora, her half-sister, is òne of the finest effects in fiction; and the characters of the councillor and the physician ar not less effectivly opposed. The history of the betrothal of Flora and Brück is a tragical drama, forcibly illustrating the woman's perfidy and the steadfast justice of the man. Kitty is a lōvely character, whō passes throu māny tribulations tō her due reward." [Boston "Literary World." 2335

BACHELOR OF GÖTTINGEN (The) in *The Symbol*, Jan., 1846. 2336

. BAILIFF'S MAID (The) [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott*, 1881.] is "a piece of fiction as faithful tō life as tō seem no fiction; a summer lōve-idyl, invested with name-

less charm and quaintness of old-world existence; a plot of the simplest and most transparent character, yet with mysteries and surprises skilfully handled, and a technique fresh and rich . . . The scene is a beautiful secluded manor in the Thüringian forest— just the place for the new héir of the estate, a wealthy young manufacturer from Berlin, tō fall in lōve on occasion of his first visit; and fall in lōve he dōes, most hopelessly, and much tō his dismay, with the queenly and mysterious maid of the farm steward." [American. 2337

BALDINE = No. 598.

BANNED AND BLESSED = No. 600.

BAREFOOTED MAIDEN = LITTLE BAREFOOT.

BARON LEO VON OBERG, Boston, *Loring*, 1868. 2338

BARONESS BLANK, by A. NIE-MANN: *Bonner*, 1891. 2339

BEATRICE, by HEYSE, = No. 669.

BEGINNING AND END, by HEYSE, = No. 669: also in *Every Saturday*, 23-30 jan., 1869. 2340

BELINDA [Dresden] = No. 420.

BETROTHAL OF MR. QUINT, by H: ZSCHOKKE, in *Graham's Mag.*, Feb.-Apr., 1844. 2341

BLACK FOREST VILLAGE STORIES. [by BERTHOLD AUERBACH (†, 1882.): Phil'a., F. W. Thomas, 1858; N. Y., *Leypoldt*, 1869.] "ar Prä-Raphaelite pictures of peasant life— pictures so simple and so vivid that with a little stretch of fancy we can see the figures mōving in the fields or in the roads, the smoke curling from the rustic cottages, and almost hear the soft gutturals transforming themselvs intō the sharp aspirates of our english speech. In each story we meet the same fresh-faced peasants,— the same

homely, simple life. This is all delightful to read about, because it is so fresh and new. The perfectly unaffected manner in which these tales ar told is another of their charms, and the book wil hav a wholesom attraction for any reader whose taste has not been vitiated by the hily-spiced pictures current in the literature of to-day." [Round Table.]—"All of them hav a wönderful air of truthfulness and naturalness and tenderness, to which undoubtedly, their popularity is due. That this should be as grëat as it is, even in forëin parts, and with readers whose experience is so unlike that of the german peasants and villagers, is good testimony to the author's excellence. In our opinion, it is in these village stories, and in his shorter, less ambitious novels, that Auerbach is at his best; he is certainly infinitely more natural, and he comes much nearer life, than he does in the long novels in which he discusses vague theories of social philosophy." [Atlantic].—"The somewhat realistic english mind is rather repelled than attracted by Auerbach's peasants, who ar anything but genuin boors. They ar german philosophers, folloers of Spinoza, tricked out for the noice in peasant attire. Yet, for all these defects, the stories hav real merits, ar prettily told, and, save for the fault we hav named, ar true to nature." [Atheneum.]

The tales in this collection ar: *The Gawk* [a story continued in *Aloys* (No. 2328), *The Pipe of War*, *Manor-House-Farmer's Vefela*, *Nip-cheeked Tony*, *Good Government*, *The Hostile Brothers*, *Ivo*, *Florian and Crescenz*, *The Lauterbacher*. "How shal we dismiss the other stories, *Brosie and Moni*, for example. Ar we not to dwel even on the proud device of Brosie, 'I hav no equal,' which was quite true? Not a

word about *Ivo*, whõ was to hav been a parish priest, and never became one; or his gentle mother, Christin, or *Lorle*, the village maiden whõm the painter wedded, or his democratic and satirical friend, the *Kohlebrater*; or the shy schoolmaster from *Lauterbach*; or the story of *Seb and Zilge* and their house which was founded on sand? And *Hops and Barley*, and the sad disappearance of *Vefele*, and the adventures of *Joseph in the Snow*, with his witch friend, *Lugard*, *Hecate's first cousin*, and the wild *Roe-mannin* and *Aivle* and *Matthias* who stole the May, ar these to be lumped in a bare catalog when they would furnish a winter's reading? But the rehersal of such names wil tel us why Auerbach is a household word among his countrymen; and why his death bröt grief into German homes." [Dublin Review. See, also, GERMAN STORIES.

—, SAME ("Village Tales of the Black Forest,") *Bogue*, 1846-7, 2 v.

—, SAME ("Ivo"), London, 1847.

—, SAME ("Florian and Crescenz"), London, 1853.

—, SAME ("Professor's Lady"), *Harper*, 1850.

—, SAME ("Lorley and Reinhart") *Holt*; 1877. **2342**

BLOODSTONE (The) — No. 612.

BLUE WONDER (The), by H. Zschokke, in *The Albion*, 8 July 1837.

2343

BOARDING SCHOOL GIRLS, by E. ECKSTEIN, in *Masterpieces of German Fiction*.

2344

BORIS LENSKY [by "Ossip Schubin," i. e., Lola Kirschner: N.-Y., Worthington, 1891.] is "a continuation of 'Asbein.' The hero, whõ appears as a violinist, is said to be intended for Rubinstein. His selfishness and vanity ar further illustrated, and

the last days of a great genius, whose powers are waning, are depicted with a pitiful realism." [Pub. Weekly. 2345]

BRAVE WOMAN (A), by "MARTITT," = No. 936.

BREACH OF CUSTOM ("Geheimniss des Geigers") by REINHOLD ORTMANN, N.Y., Bonner, 1891. 2346

BREAKING OF THE DIKES, by Th. MÜGGE: [Schleswig] in *Graham's Mag.*, Apr., 1856. 2346 g

BREAKING OF THE STORM (The) [by F: SPIELHAGEN: *Bentley*, 1877.] is "a powerful and vivid picture of social life in Berlin during the late financial crisis." [Atheneum. 2346 k

BRIGADIER FREDERIC, by "ERCKMANN CHATILIAN," = No. 619. [Elsass.]

BRIGITTA [by BERTHOLD AUERBACH: *Holt*, 1880.] "deals with simple peasant life and character. The heroin is the dauter of a peasant, once the öner of a farm and much forest-land, whö is defrauded, ruined, and finally bröt to a premature grave by the machinations of a swindler. The burning sense of wröng which fires the old man's blood passes at his death intö the nature of his dauter. She fights it with all the powers of wil and resolv, but when, years after, her enemy cōmes for treatment to the oculist in whose hospital she is serving as assistant, and she hears him boast of his crimes and their success, an uncontrollable fury seizes her; she tears the bandage from his eyes, tells her true name, and bide him go blind thenceforward as a judgment on his villainy. The terrible revulsion of remorse, her agony of relief when she learns that the operation was unsuccessful and in no case could her victim hav recovered his sight, the expiation she sets herself of tending her enemy and nursing him to the end of his days, her beautiful and peaceful life afterward as

landlady of the Golden Lamb, ar all powerfully depicted, and make a harmonious and flawless picture, full of fresh and vigorous feeling." [Boston "Lit. World."] — "Brigitta is a story which may be warmly commended. It is in Auerbach's best style, and döes not contain the discussions of the true inwardness of everything which sometimes overburden his long novels. It is a short story, very much like the Village Tales [No. 2342], by which we ar safe in presuming that this author wil be remembered by future generations. Indeed, it is to be borne in mind that Auerbach deserves credit, not merely for his delightful stories, but also with inspiring other writers with a desire to copy him. G: Sand, for instance, was led by reading these village tales to write 'La Mare au Diable' [No. 2013] and her other stories of simple peasant life. It is not given to every man to open a new path in literature, and that Auerbach has done this is something which should not be forgotten. Of late years, after abandoning the tale, he has tried more ambitious flights, which hav been less successful." [Atlantic. 2347]

BROKEN CHAINS [by "E. Werner," i.e., E. Bürstenbinder: *Osgood*, 1875.] "The bonds riven ar those of matrimony. A young German, in a gushing mood, deserts his counting-house and his too domestic wife for the life of a musical composer and the society of a passionate Italian. Reinhold is wel described, tho most english readers wil be rather repelled by his enthusiasm, and indignant at his artistic hypocrisy. Certainly, he is a selfish scamp, and the signora has more to do with his errors than the needs of his mental idiosyncrasy. His lamentations and rhapsodies ar wel contrasted with the plain sense of his brother, a mer-

chant skipper, whō cōmes home after a long absence just when Reinhold is on the point of escaping. His feelings ar not demonstrativ, but he is genuinely touched by his sister-in-law's distress, and makes a discōvery about the color of her eyes which causes him, being a manly fello, tō go throu much repressiv self disciplin. The character of Ella, whōse principal fault was being too youthful, is brōt out as wel as hardened by adversity. She gains a complete mastery over the truant Reinhold, tō whom she is reconciled by force of circumstances, which need not be revealed." [Athenæum.]

—, SAME ("Riven Bonds"), *Remington*, 1877.

2348

BUCHHOLZ FAMILY (The) [by JULIUS STINDE: London, *Bell*, 1886-7, 2 v.] "This series of letters from a middle-class, typical 'Hausfrau,' whō is utterly devoid of sentiment, poetry, of any feeling save jealousy, of any instinct save the maternal ōne, has passed intō its 50th edition. . . . The truth is, that the grēat success of these briē sketchēs of middle-class people and their ways, drawn by ōne of themselvs, is due to the fact that they hav been recognized as perfect likeñesses by the people whō unconsciously sat for them. . . . More than this, Dr. Stinde has made his Wilhelmine Buchholz so vitally feminin in her pretty traits that she wil appeal tō the hēart of māny a woman in öther ranks of society, whō would, nevertheless, consider this german woman 'common.' Common she certainly is; but the way, for instance, in which she brēaks off and renews her connection with the hated Bergfeldt family, is not unkñon in öther lands and circles. The öther actors possess the same vital quality, tho they ar limited tō casual exhibitions

of it, in subordination to Wilhelmine. As a whole, they present a perfectly real but depressing class of the community, which is wholy wrapped up in its petty interests, which has no ambition tō elevate itself in any way — which indeed, seems unconscious that there is anything hier than itself and its unintelligent ways except when sōme member of the circle, like Emil Bergfeldt, chances tō recall the fact by marrying a little more mōney than it is accustomed tō. Frau Bergfeldt has not an idea beyond snubbing or conciliating her dearest female friends, whō ar also her natural enemies, and getting her dauters married; yet her nativ mōther wit enables her tō say things which ar clever and droll enuf tō appeal tō hily cultivated readers, if the latter wil take the small trouble of adjusting the focus tō their vision." [Nation.] — The book "is amusing and readable; but if this is indeed german middle-class life and these ar the 'hausfrauen' of Berlin, ōne can only be thankful that he is not a Berliner. President Lincoln's well-knōn commendation is, however, here in order: 'For anybody whō likes that sort of thing, it is just the sort of thing he would like,' — and presumably the placid Berliner likes women of this sort, for he takes especial pains tō train them and compress them and trim them intō just this type, and resists with horror any suggestion tō make them more interesting or more reasonable." [Overland.]

The second series of these sketchēs "differs tō sōme extent from the first in style and method. Emphasis is laid on the kind and motherly qualities of Frau Buchholz rather than on her unconscious humor, and in the lōve story of her dauter Betti an attempt is made tō suggest a romantic element of serious

interest. . . . The author presents an admirable picture of a foppish young ‘poet,’ whō thinks nothing good enuf for him in the writings of the grēat poets of the past, and is always convicting them of plagiarism. At last he is persuaded tō read a poem of his ön, when he is found practically tō have appropriated öne of Heine’s lyrics.” [Athenæum.] For continuation see **FRAU WILHELMINE.** **2349**

BURGOMASTER OF BERLIN (The), in *The Anglo-American*, 4 Nov., 1843. **2350**

BURIED GEM, by AUERBACH, in *Ladies’ Repository*, Nov., 1878. **2351**

BUSY HANDS AND PATIENT HEARTS. [by [C:] GUSTAV NIERTZ (†, 1876): London, Jackson, 1863.]

“ Thēre is no mistake as to the charming style of German tales. . . . The first chapter, in which little Magda cōmes early in the morning tō Master Tanzer, the potter, with a broken cup tō be mended, is enuf tō seal the character of the rest; and we promis our young friends that thēy wil not be content until thēy read of the blind boy, the hard landlord, and the merry Christmas, with all the other exciting but instructiv incidents of the volume, which is öne we can recommend without hesitation.” [London Review.]

—, SAME, transl. by HARWOOD, *Lippincott*, 1869. **2352**

BY HIS OWN MIGHT [by WILHELMINE (B.) von HILLERN: *Lippincott*, 1872.] “ is intended tō teach the young the advantages of overcōming all obstacles in the way of good works. As a work of fiction we must say that we found it extremely dul, tho perhaps no duller than most german novels. With all respect for the Germans, it would seem as if thēy thot fiction wer a science, and, given a problem, 2 or 3 incarnate

qualities, and sōme morally sound conversation, the novel must be good.” [Nation.] — “ The author conducts a frail, crippled lad from infancy tō manhood. The tale, which has great variety in its scenes and an interest decidedly abōve the common run of novels, is abōve all a study of character. Young Alfred, the child of aristocrats, is delineated at full length in his pampered weakness, with his intelligence shooting forward intō unnatural precocity, and his habits tinged with cowardice and valetudinarianism. Everything is conspiring tō make him the despised, spoiled pet of the household ladies, when the discōvery, just at the turning point of his youth, of a home tragedy, suddenly makes him the judge of his mōther, the protector and inheritor of the family estates, and the avenger of his father. How he becomes studious and heroic, how he embraces that profession of surgery which has remodeled his on frame intō symmetry, how he carries his healing science tō the battle-field, and arrives at fame and royal favor, ar told with a most inventiv wealth of detail and with never-flagging spirit.” [Lippinc. **2353**

CASTLE [Schloss] **AND TOWN.** [by F.. M.. PEARD: *Smith*, [rep., Lippincott] 1882.] “ It is pleasant tō think that thēre ar people in the world whō, tho commonplace, engrossed in the petty concerne and anxieties of every-day life, and not abōve occasional small jealousies and squabbles, possess, nevertheless, a genuin heroism which holds itself in reserv til called out by sōme emergency, and then manifesting itself quietly and spontaneously, as a real and essential element in thēir composition. Schloss and Town affords capital examples of such people, drawn with much quiet humor and fidelity tō life, whōm it is impossible for the reader tō help

BY THE ELBE. [by "S. TYTLER,"
i. e., Henrietta Keddie: *Smith*, 1876.]
"An english squire, his wife, and 3
daughters go to Dresden in search of
opportunities for retrenchment. Dresden
is so much frequented by english, that
. . . the fact of having spent a vaca-
tion in that artistic but dullish capital
seems to admit to a kind of Freema-
sonry. No doubt those who are thus ini-
tiated will read with interest the adven-
tures of the Carterets: how they went to
Prag and Nürnberg; how they attended
'smoking concerts,' and studied pict-
ure-galleries; finally, how the maidens,
at least, of the family got married (or
failed to do so) in the land of their
exile." [Athenæum. 425 u

liking. The whole representation of the Von Tellenbach family is delightful, with their troubles, manner of life, little jars, individual weaknesses, and strong, mutual affection; it is truthful, amusing, and yet, now and then, touching." [Spectator.] — "Within its modest limits it is singularly well sustained and harmonious. There is a Nürnberg episode, which, without delaying the action of the story, sets before the reader all the charm of that 'quaint old town of art and song.'" [Nation.]

2354

CASTLE HOHENWALD = No. 629.

CHARLOTTE ACKERMAN [by O: MÜLLER: Phil'a, Porter, 1874.] "is a hily romantic story, very pleasantly written, and full of the metaphysics of love. It begins with a death, and ends with the death of the heroin in the full blaze of youth, beauty, and talent, its termination being, in fact, remarkably infelicitous. . . . Charlotte is very beautiful, very clever, proud, and sensitiv, encouraging none in particular of her numerous admirers. . . . The style of the novel is occasionally very good, but it is a dismal story. Virtue is not made even its own reward, nor is crime adequately punished." [Arcadian.]

2355

CHILDREN OF THE WORLD (The) [by PAUL HEYSE: Chapman, 1882; N.-Y., Worthington, 1890.] "is a classic; the most thoughtful and philosophic of all Heyse's novels. The pictures of artist life, the mysterious young girl, beautiful and alone, the tender love-story of Leah and Edwin, all hold fast the reader's attention. Interspersed with the story are numerous beautiful reflections and philosophic musings, together with poems, which, tho inadequately rendered, possess some

of the charms of their originals." [Writer.]

2356

CHRISTIAN GELLERT by B. AUERBACH: Low, 1858, 8°.

2357

CHRISTOPHER'S FIRST JOURNAL, with No. 2471.

CINDERELLA OF THE BLACK FOREST (A) = No. 2455.

CLARA. [by F: W: HACKLÄNDER (1816-77): Harpers, 1856.] "The author made up his mind that there was a slave-life in Europe as well as in America, and sets himself to work to prove this. He lays his scene among the loer classes; in the green-rooms of theatres; in the dens of thieves, and in the wholesale nurseries of children of doubtful birth. His characters belong to the localities in which he finds them; they are poor and wretched, and sometimes villainous. The women are the slaves of the men; the men the slaves of their passions. . . . As a mere character the Baron is capitally drawn; but he reminds us of the melodramatic impossibilities of Sue. The author of 'Clara' is indeed a sort of german Sue, and 'Clara' itself is a german 'Mysteries of Paris.' They are purer, however, than their french originals. The movement of the story is complicated and brisk; you are deeply interested, even in its improbabilities. We should judge it to be a fair picture of slave-life in Europe; at any rate, it is an absorbing one, and the work of a skilful hand." [Albion.]

— SAME ("European Slave Life"), Tinsley, 1880.

2358

CLOCKMAKER (The) = EDELWEISS.

CELIA, by "A: MELS," i. e., Martin Cohn: Boston, Littell, 1869.

2359

CLOISTER WENDHAUSEN [by "W. HEIMBURG," i. e., Bertha Behrens: Chicago, Rand, 1890.] "is an

old-fashioned lōve-tale, separated from our busy life by several centuries, altho it is presumably written of the present time. It is a story of women and for women, dealing more with emotions than actions, and ending in happiness and wedding blets. The characters ar either saints or fiends, in the good old style of fiction; and the book can be warranted to please the most romantic schoolgirl." [Critic.]

—, SAME ("Magdalen's Fortune")
N.-Y., *Worthington*, 1889.

CONVICTS AND THEIR CHILDREN (The) by B. AUERBACH: *Holt*, 1877. **2360**

COQUETTE (The), in *N. Y. Mirror*, 12-19 Sept., 1840. **2361**

COUNT ERNEST'S HOME, by P. Heyse: in *Tales from the German*; also in Part IV. of *Good Stories*, *Ticknor*, 1868. **2362**

COUNT SILVIUS = No. 655.

COUNTESS ANNA, by A. WELLMER in *Canadian Month.*, Nov., 1874. **2363**

COUNTESS ERIKA'S APPRENTICESHIP [by "OSSIP SCHUBIN," i.e., Lola Kirschner: *Lippincott*, 1892] "describes the manners of aristocratic society in Berlin. No one under a countess figures in her pages, and princesses gro on every bush. Thēre ar, of course, a few artists wherewith to stoc the princesses' bēar-gardens, but even they ar all 'vons.' With few exceptions, the characters ar a wicked and adulterous generation, and the story consists of the list of thēir misdemeanors, either detailed or hinted. The supreme struggles of the small fry to associate with the grēat, of the grēat to keep themselves supplied with scandals, subjectiv and objectiv, ar equalled only by those of the writer to sho an arm-in-arm intimacy with human nature, and more particularly with the aristocracy.

The whirling of the scene from Berlin to Bayreuth and to Venice changes only the sky and not the mind. The Grand Canal, 'Parsifal,' the Thiergarten, ar simply pegs on which to hang the same clever but shallow feats of pen, the same display of knoingness. Thēre is an air of cheerful alacrity about the vices of Ossip Schubin's world which is wanting to its reluctant and perfunctory virtues. Wit and the wish to be caustic ar not absent, and in a superficial sense the story is entertaining." [Nation. **2364**]

COUNTESS GISELA (The) [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Macmillan*, 1870.] "carries the reader to the end without any flagging of interest. . . . At the beginning a dark story of crime and death is told, and many names ar introduced. . . . This want of distinctness at the outset throes a mist over the rest of the story, and makes it like a picture the outlines of which ar blurred. The countess herself is charming; the gradual grōth of her noble nature, in spite of the systematic deceit and heartlessness with which she is trained, is very interesting." [Athenaeum. **2365**]

COUNTESS OF ST. ALBAN (The). [“Namenlose Geschichten” by F: W: HACKLÄNDER (†, 1877): London, 1854.] Description is the author's best quality. He relates .humorous incidents in a manner both festiv and easy; and can rise into eloquence and pathos, without offending the modesty of Nature. The outward aspects of stil-life at home or abroad, old places, lonely forests, busy streets, the glitter of boudoirs and saloons, the squalor of the rogue's asylum, the starvling tailor's garret, or the home of decent industry, ar each in turn exhibited by him in lively and appropriate pictures. In passages apt for sober color he can glide

unaffectedly into a pensiv tone, both elegant and winning; and he never violates decorum by tirades unsuited to the character of his subject; or out of proportion with the event which he is relating." [Athenæum.]

2366

COUNTRY HOUSE ON THE RHINE (The). [by BERTHOLD AUERBACH (†, 1882): *Bentley*, 1870.] "The plot turns on the attempt of a man whō has been a slave-dealer in America to become a german noble. He changes his name, buys a villa on the Rhein, gets into society, procures more than one friend at court, and is then found out. . . . 'Das Landhaus am Rhein,' 'Auf der Höhe' [No. 881] and 'Waldfried' [No. 2538] ar tedious, diffuse, didactic romances, filled with a sentimental falsetto of which Auerbach's earlier works had shōn sōme indication, but which here assumed intolerable shrillness. The books met sōme success in Germany, whēre their spirit was not antagonistic; but outside the Fatherland they wer accounted failures, and tho translated into English, hav found few readers. Auerbach's fame rests, and will continue to rest, on his village tales, and it is to these that he öes his european reputation, tho out of his nativ land he is more talked of than read." [Athenæum.]— . . . "The first twō books of the 'Villa' ar charming. . . . But this döes not continue; wit and freshness and good sense ar swallowed in philosophical inquiry;—lōve continues. The people make metaphysical lōve to one another. They analyze their sensations, and express them in technical formulary! Could anything be more hopelessly german, or tedious, or better calculated to make the reader close the volume with a si?" [Overland.]

—, SAME ("Villa on the Rhine"), *Leypoldt*, 1869.

2367

DAME CARE [by HERMANN SUDERMAN: *Harper*, 1892] "is very dainty and with that touch of pathos and trace of mysticism so common in German tales. Meyerhofer has met misfortune, and just as his third son, Paul, is born, his home falls into the hands of creditors and is sold. The story which follows is of the after life of the little one born at such a time of distress, a child of whōm it was said: 'Care stood at his cradle.' The story is sad, but it is the story of one whō bore a wēight of care, and whō was ever thōtful of others. The nobility of the character of Paul is at its climax when he is willing to suffer imprisonment for a technical crime, committed in order to save his father from the commission of one far worse. The story, despite the sadness which pervades it, ends brightly." [Boston Advertiser.] — "Let not him whō begins 'Dame Care' be discouraged by its commonplace tone at the outset. . . . A little story at once striking and poetic; sad with the sadness of Turgénief almost, but blooming with more of the humanities than usually flourish on Russian soil. Paul Meyerhofer hears the fairy story of Dame Care from his möther, whō, however, wil never tel him the ending. He spends his life in learning it, and it is not until it is told in full on the last page that the completeness and artistic quality of the little book are wholly revealed. Thēre ar plenty of Teutonisms to be forgiven, but it wel stands a searching test for any work of art, that of retrospect." [Nation.]

2368

DEAD LAKE, by HEYSE, — No. 669.

DEBIT AND CREDIT [by GUSTAV FREYTAG: *Bentley*, 1857.] "contains all the elements of popularity. It is fresh, rich in incident, vital with character,

thôt, and fancy, and in all respects an uncommon, genuin, interesting book. The humor is not broad, but quiet; the irony glances out in sudden, mild irradiations, and the narrativ is öne of unbroken strength and consistency. . . . The dark characters ar brót out amid Rembrandt shadöss; they appear and vanish like the demons in a mediæval allegory; their shapes and voices ar startling, and they impress a peculiar moral horror upon certain episodes of the romance. . . . But the chief merit of the book is its reality as a picture of manners, its broad and deep perspectiv, throing open the interior of german life, its faithful illustration of the intercourse between classes, its assortment of representativ characters." [Leader.]

2369

DIANA WENTWORTH [Posen] = No. 434.

DOCTOR CLAUDIUS [Heidelberg] = No. 675.

DIARY OF POOR YOUNG GENTLEWOMAN [by M.. (SCHEELE) von NATHUSIUS (1817-57): *Tribner*, 1860.] "giv in autobiographic form the experiences of a wel-born damsel, whose necessities force her to be a governess in a noble family. The picture of inner german life is extremely wel delineated, and thère ar touches of pathos and of quiet humor which ar pretty and original." [Albion.]

—, SAME ("Louisa von Plettenhaus," N.-Y., *Francis*, 1857. **2370**

DR. GOETHE'S COURTSHIP. [Der Stadtschultheiss von Frankfurt, (1856) by O: MÜLLER: *Routledge*, 1866] "In the quiet, minute german manner the author's characterizations ar admirable. He has combined most successfully a mixture of simplicity and homely wisdom in the worthy couple, their honesty and shrewdness and sincerity,

the elephantin playfulness of the worshipful mayor and the matronly dignity of his spouse, whö regards him with blended aw and admiration, and has a proclivity for drawing auguries from those incidents of everyday life which popular tradition has invested with a mystic significance. . . . The story is öne of those quiet, pleasing descriptions of domestic life in a place and age themselvs interesting which ar especially pleasant reading by contrast with the harroing recitals of crime and despair which form the staple of the fiction of the day." [Round Table. **2371**

DOCTOR JACOB [Frankfurt] = No. 436.

DOOMED, by HEYSE, = No. 669.

DOROTHY'S PICTURE [by "W. HEIMBURG," i. e., Bertha Behrens: *Worthington*, 1891] "the first of a collection of Christmas Stories, is a sweet, simple little tale of a woman whö sacrifices herself for the man she loves, givs him up to another, takes care of his old mother, and döes many other beautiful things which ar impossible to the average human being. The other stories ar in the same vein." [Critic. **2372**

DRESDEN ROMANCE (A), by LAURA M. LANE: London, S. P. C. K., 1884. **2373**

EBERHARD [by K.. Clive: *Tinsley*, 1882] "describes very wel the life of an english pupil teacher in a small german town." [Athenæum. **2374**

EDELWEISS [by BERTHOLD AUERBACH (†, 1882): *Roberts*, 1869.] "We think the first charm the reader wil find in this most charming book is the fact that the story seems to tel itself. From the beginning it goes alone, and öne döes not think of the author til the end, when perhaps öne's homage is all the more devout in recognition of the genius which could produce so ex-

quisit a fiction, and nowhere in it betray a consciousness of creation. The scene is not among courtly people: but in a little cloe-making district in the **Black Forest**, and the characters of the story ar the cloe-makers and their friends and kinsfolk. It is simply the story of Lenz, whō makes musical cloes, and marries Annele, the worldly-minded but not bad-hearted dauter of the inn-keeper, whō leads him a very miserable life. . . . The glimpses of sweet, simple, refined life in the physician's family, and of the tender esteem in which all Lenz' friends and nēbors hold him, ar almost the only cheerful lights in the picture; the humorous passages, tho abundant, ar for the most part only varied expressions of the gloom of the story, for it is, indeed, as the author pre-mises, 'a sad, cruel history,' tho 'the sun of lōve brēaks throu at last.' [Atlantic.] — "Edelweiss, Little Barefoot, and Joseph in the Snow ar 8 stories which form the connecting link between the brief sketches and the novels. The last twō ar simpler in form than many of the village stories [No. 2342]; they ar charming pastorals, full of deep feeling, and appealing to uncomplex emotions. Little Barefoot [No. 2455], indeed, is almost a child's story, and it is not alone the plot of the story which makes it so; there is something in Auerbach's delight in his simple narration which may be noticed in any one whō is entertaining children with a story. Everything is made perfectly clear, there is no obscurity; the passions are far from being a tumultuous ocean, they ar, rather, a placid lake. . . . Edelweiss, on the other hand, is a more serious attempt at novel-writing; it deals with more intricate matters than the repetition of a fairy story in the 19th century, like Little Barefoot; it is really a very

thōro and wel-managed study of character. The hero Lenz, a young man of delicate sensibility and loyal feeling but of a sōmewhat weak, lachrymose character, full of amiability and the gentle virtues but inclined to sentimentality, falls in lōve with Annele, a young woman about whōm the reader is likely to be of twō or more minds. Her fascinations ar wel presented, and the reader is very likely to be blinded in the same way that Lenz was. . . . As the novel groes more and more tragic, until the dreadful accident which crushes all wickedness and the memory of it from them both, we ar led on with the keenest sympathy in their sad fate. Their reconciliation is beautifully told; and it is not every writer whō could carry a novel to so grēat a hit of feeling with so sure a hand. . . . The whole book is written with admirable strength, and thēre is nōne which those whō ar unfamiliar with Auerbach can be more warmly advised to read." [T: Sergeant Perry.

—, SAME ("The Clockmaker") with "JOSEPH," London, 1861. **2375**

EICHHOFS (The). [by "MORITZ von REICHENBACH," i. e., Valeska Be-thusy-Huc: *Lippincott*, 1881.] "How Count Eichhof gets his 3 sōns married and settled, — the matrimonial afflictions of the eldest, the spendthrift career of the second, and the tribulations of the youngest in choosing a profession, — these afford the warp of the story, and the woof is composed of the plots, plans and sentiments of a fashionable nēborhood." [American. **2376**

EIGHT DAYS IN THE LIFE OF A PASTOR'S WIFE, by — ESSING, in *Ladies' Repository*, Aug.-Sept., 1871.

EKKEHARD No. 679. **[2377]**

ELECTIVE AFFINITIES [by J: WOLFGANG VON GOETHE (†, 1832):

Bohn, 1856] is "elaborate and skilful as a composition. . . . The gradual progress by which a husband's affections are estranged from his wife, and fixed on her adopted daughter, who is made a most winning character, tho returning the passion felt for her: likewise, the wife's estrangement from the husband and preference for his friend the Captain, are the central points of the story, written with consummate tact. There is no guilt in this condition of things; it is the necessary result of those 'affinities' which operate as inevitably in the moral as in the chemical world. The husband and daughter die of grief for ungratified passion." [Southern Lit. Messenger.

2378

ELEONORE. [by "E. VON ROTHENFELS," i. e., Emilie (von Loga) von Ingersleben, 1822-71: *Lippincott*, 1872.] "This is a very plotty novel, which recounts in an autobiographical form the adventures of a simple-hearted young lady with an artful step-mother and an intriguing 'companion.' What arts these two false women used to entrap the heroine, first into a lo marriage and afterwards into a lie one in which, her heart was not engaged; how her father was deluded by his beautiful wife; how the stepmother exerted herself to fascinate every man of her circle; and how they one and all deserted her colors for those of the ingenuous narrator of the tale, who is, however, steadily true throughout — or, at least, with only one short interval in which she became engaged to another — to an upright and unsophisticated admirer, who lives in the country and appears rather awkward in the company of those who surround her in her father's house — all these fine things are told in a rather lively way, and are put into readable and easy English." [Nation. **2378**

ELSIE — No. 2492.

EMERENZ, by HEYSE, in *Cosmopolitan*, Oct.-Nov., 1888. **2380**

ERL QUEEN (The). [by NATALY VON ESCHSTRUTH: *Worthington Co.*, 1892] "The old-fashioned novel, which cares little for analysis and is written for the sake of the story rather than as a statement of some problem of life, may still be found, and 'The Erl Queen' is a good type of this class. There is a certain artlessness about these stories — a pleasant homeliness — that carries even the realist critic along with measurable content through lengthy descriptive passages, brief orations in the place of the give-and-take of dialog, and even veils such a preposterous proceeding as the solitary midnight ramble of a child-Baroness — lightly-clad, at that — through a clover-del, with a graceful garb of romantic illusion which half-conceals the absurdity. The obsequious deference which noble birth once demanded is another survival in these novels which concern themselves with German nobility, and though the loly hero wins his hi-born belovéd, it is only after he has come into his fortune and his relatives have pardoned his father's 'mésalliance.' All the slanderers are punished — lightly, all the lovers are made happy, all debts are paid, and the comfortable, mildly-exciting story is gracefully concluded." [Commonwealth. **2381**

ERLACH COURT — No. 441.

ESTHER'S FORTUNE [Munich] — No. 445.

EUROPEAN RELATIONS [by TALMAGE DALIN: *Cassell*, 1892] "is a pleasant little sketch. A count quarrels with his family, changes his name and comes to America. Here he marries and dies, leaving a wife and two children — a daughter nearly gone and a boy. The family go abroad in obedience to an invitation received from the head of the

family whō lives in the old castle in **Tirol**. Before the time for the visit arrives they spend weeks wandering over the mountains with twō friends—a man and his sister,—the man very much older than the girl whose father was his friend, but not too old to fall a complete victim to her fascinations. He looks upon himself as absurd, is persuaded the girl will laugh at him, and lets her go to the castle without declaring his love for her. No scruples of this kind chec the passionate declaration which her handsome, dashing cousin makes before he has known her 3 weeks. The girl confesses that she has loved her father's old friend, but as he seemed to take only a paternal interest in her she is willing at least to consider her new lover. It happens that this conversation is overheard by the man most concerned in it. When the young couple are married he writes a new book—his greatest success—which deals with the vacillation of the heart, and the absurdity of a man's not putting his love and his faith to the test. One does not trouble oneself about the improbability of the dénouement, but is content to enjoy the mountain atmosphere which pervades the book and the unusual interest which the characters inspire." [Critic. 2382]

EXCHANGE NO ROBBERY = No. 688.

EYE-BLINDNESS AND SOUL-BLINDNESS, by HEYSE, = No. 707.

FAIRY OF THE ALPS = **ALPINE FAY**.

FALKENBURG [by HAMILTON MURRAY: *Harper*, 1852.] "is well worth reading for its piquant delineations of character, apart from the interest of the plot, which is one of great power and intensity. The scene is laid in the picturesque regions of the *Rhein*." [Harper's. 2383]

FAMILY FEUD (A) [by L: HARDER: *Lippincott*, 1877.] "The action lies between a baron, his second wife and a daughter, on the one side, and a young kinsman on the other, whose earlier prospects of inheritance are destroyed by the birth of the daughter. Otto, the disinherited, is unjustly accused of a plot against the life of his little rival, and grows up under this cloud into a somewhat gloomy character. Reconciliation, however, comes at last, and the girl becomes Mrs. Otto. The book is interesting and wholesome." [Boston "Literary World." 2384]

—, SAME, by J: GOTTFRIED KINKEL, in *Tales from Blackwood*, N. S., 21; also in (Boston) *Saturday Rambler*, 18-25 May, 1850. 2385

FARINA = No. 691.

FATAL PICTURE, in *Ladies' Repository*, Jan. 1868. 2386

FAUSTINA [by IDA (HAHN) HAHN (†, 1880): N.-Y., *Carleton*, 1872.] "is the story of a woman who married a man whom she did not love; learned to love another, and with him left her husband's house; and ere long, being separated from her protector, gave her heart, or what was left of it, to a third claimant. The heroine is a Countess, and all the characters are nobles, Faustina, the heroine, is powerfully drawn, and some of the scenes in which she figures are wonderfully effectiv. But the book has little to do with life; it is a record of Faustina's meditations and speculations about love, and must be regarded as a view of that passion from a German sentimental stand-point. As a story it is not interesting; but it is written with boldness and vigor, and sets forth in a brilliant light some of the rarest qualities of woman's nature." [Boston "Literary World." 2387]

TEILIX LANZBERG'S EXPIATION.

FAILURE OF ELIZABETH (The)
[by EMMA F. POYNTER: *Bentley*,
1890.] "is a pleasing, wholesome story,
and Miss Poynter's carefully drawn,
distinctive characters can never fail to
arouse interest. Elizabeth belongs to
that charming type of fresh, unspoilt
girlhood which Miss Poynter knows well
how to depict. Sent out alone into the
world with the inexperience of 17, it is
scarcely surprising that this much neg-
lected girl with her generous impulses
should fall in love with the first person
who interests himself in her. Unfort-
unately her hero is an elderly, invalid
clergyman of the worst type of vanity and
sordid egotism. [Compare plot of Nos.
436 & 452 k.] We are only glad to think
that this chapter of her history is finally
closed while she is still young, and, we
hope, wholesome-minded enough to begin
life anew under brighter and more
worthy circumstances. Miss Poynter
gives a humorous description of life in a
German pension, with its uncomfort-
able economies, and petty jealousies."

[Athenaeum.]

449 t

FELICIA. [by MATILDA [BARBARA] BETHAM EDWARDS, London, 1875.]
“The part of the lady who givs her name tō the book is subordinate tō that of a morbid clergyman whō has unfrocked himself on conscientious grounds and thenceforth is principally occupied with drifting intō sentimental relations with various friends of the softer sex. Stickland’s moody temperament seems tō become more or less gloomy only under the annoying or refreshing influence of these successiv flirtations; but his cold nature givs him a most unfair advantage over the ladies, whō, one and all, fall in lōve with him. Felicia, his earliest lōve, makes the mistake, when he fails tō cōme forward as she expects, of marrying the musical dictator of a little german court, a graceless but not unamusing scoundrel, whō neglects and cannot appreciate her. The german life is wel described.” [Athenæum. 452 k

[By "OSSIR SCHUBIN," i. e., Lola Kirschner: N. Y., *Worthington*, 1892.] "At a watering-place the hero, a man under the shade of an early sin, meets beautiful Linda Harfink, the daughter of a millionaire bourgeois, who, dazzled by his rank, encourages his suit. He believes she knows his story, and they are married; but the secret has been kept from her by her mother, who fears the match will be broken off. How Felix fared with his frivolous young wife, her discovery of her husband's secret, and his final expiation, are developed in a well-told story of dramatic interest." [Pub. Weekly. **2388**

FICKLE FORTUNE = No. 1011.

FIDDLER OF LOGAU = No. 696.

FIRE AND FLAME [by LEVIN SCHÜCKING (†, 1883): *Appleton*, 1876.] "abounds in exciting incident, the plot is bold and written with masterly audacity. . . . No mere abstract could give a just idea of it, and we dismiss the book with the remark that it is exceptionally noble in tone, keen in analysis, vivid in its sketches of character, and cultivated in style." [Boston "Lit. World." **2388 t**

FIRST AND LAST BALL, by HACK-LÄNDER, in *Ladies' Repository*, June, 1872. **2389**

FIRST TEMPTATION (The). [London, *Newby*, 1863.] "The story ranges within a very narrow circle and introduces us to but a small number of characters: the principal persons belonging to the professorial class. The hero is a university professor and one of the greatest lights of the atheistic philosophy; a tall, handsome man who has traveled, and studied art and literature, is cold and critical; looking at all things from an aesthetic point of view, and never so satisfied as when anatomizing conduct and character. His wife Elizabeth, in

whom the deepest interest of the story is centred, was the only daughter of a professor of philology, a friend of Schartel. . . . Associated with Doctor Schartel as fellow-professor is the grave, earnest Fischman, whose married life is unhappy also. He, devoted to the same philosophy as his friend, has married a simple-minded little woman whom he found in a romantic way among the Alps. . . . Poor Susette! She pines for her mountains, and her spouse pines for the sympathy and companionship she can not give him. [Compare plot of No. 2458.] Then Madeline appears on the scene — a brilliant, beautiful, and intellectual woman, but also bad and unscrupulous. . . . Schartel remonstrates with him in a very wise way about his passion for this attractive woman, but with no further effect than a brief hesitation before he sends away the 'Swiss peasant to her mountains,' and take steps to obtain a divorce. One of the most pathetic passages in the book is that which describes the return of Susette, with her brother and child, to see whether the Schartels can do anything for her toards a reunion with her husband. The simplicity and naturalness of her story are beautiful; and the subsequent scene, when she goes with the child to see her husband, and makes the most touching appeal to his old sympathies, is no less so." [London Review. **2390**

FIRST VIOLIN [Dusseldorf] = No. 698.

FIVE ERAS IN A WOMAN'S LIFE, by H: ZSCHOKKE: in *Boston Miscellany*, Feb. 1842, and *So. Lit. Messenger*, Oct. 1845. **2390 m**

FLEURANGE [Heidelberg] = No. 700.

FLORIAN AND CRESCENZ, by B. AUERBACH: *Low*, 1858. **2391**

FLOWER BASKET (The), by CHRIS-

TOPH VON SCHMID: N.-Y., *P. Price*,
1842. **2392**

FLOWER, FRUIT AND THORN
PIECES, or the marriage, death and wed-
ding of the Poor Lawyer Siebenkäs, by
JEAN PAUL F: RICHTER: (1796) Boston,
Ticknor, 1859. **2393**

FORBIDDEN FRUIT [by F: W:
HACKLÄNDER (†, 1877): Boston, *Estes*,
1877.] "takes us from France to a ger-
man capital, and introduces us to a do-
mestic circle in which a talented artist,
his wife, his wife's bröther, and his pu-
pil-model ar chief personages. The
bröther is conditional hēir to a large
property, the condition being his marriage
within a certain period [compare plot of
"In Hot Haste"] ; and but twō mōnths
of grace remain. He has cōme to ob-
tain the helpful offices of the sister in
finding the desired wife. He finds her
in the pupil-model of his bröther-in-law.
Certain peculiar, tho innocent, relations
between her and the artist provoke the
bitterest jealousy of the latter's wife,
grēatly to the complication of the suit in
question, but that is of course finally
successful. The relation of the title to
the book we fail to see." [Boston "Lit.
World." **2394**

FORESTER OF ALTENHAIN
(The), London, 1852. **2395**

FORESTERS (The), [by BERTHOLD
AUERBACH (†, 1880): *Appleton*, 1880]
"These characters make a picturesque
and pretty group, set off by the shadōs
and solitudes of the forest, the dash of
the mountain brook, the pleasures and
excitements of the chase, and the in-
describable, indefinable sweetness and
simplicity of german character on its
rural and domestic sides. Thére is no
badness in the book, either, beyond
Schaller's, and his is the badness only
of jealousy and slander and malice.
The life is pure and peaceful, the very

animals share its joy. . . . It is a
sweet and gentle story. One touch
more would hav made it a work of
power." [Boston "Lit. World." **2396**

FORESTER'S FAREWELL SUP-
PER (The), in *Ladies' Companion*
(London), vol. 2. **2397**

FORGET-ME-NOT, by G. zu Put-
litz, in *Lippincott's*, Jan. 1868. **2398**

FORTUNE IN MISFORTUNE, in
Appleton's, 4 Oct. 1870. **2399**

FORTUNES AND FATE OF LIT-
TLE SPANGLE [by HANS HOPFFEN, in
Masterpieces of German Fiction. **2400**

FORTUNES OF MISS FOLLEN
[Baden] = No. 704.

FOUR PHASES OF LOVE, by
HEYSE, = No. 707.

FRANCESCA DA RIMINI. [by
ERNST VON WILDENBRUCH: Chicago,
Laird, 1891] "Francesca livd in òne of
the large towns of Prussia. She attracts
the attention of the new góvernor and
soon becōmes his wife. Tho her husband
is much her senior, she admires him
grēatly and marriage begins happily. A
young officer whō secretly admires Fran-
cesca is the òne to destroy théir prom-
ising future. A picture of her which
he paints in the character of Francesca
da Rimini is the cause of a tragedy."
[Publishers' Weekly. **2401**

FRAU ANTJE, by A. MEINHARDT, in
The Modern Age, Mar., 1884. **2402**

FRAU DOMINA [by CLAIRE (v.
Tolstoy) von GLÜMNER: Boston, *Lock-
wood*, 1877.] "ushers us intó painful
scenes; but the sympathies of the author
and the heroin ar on the right side, nor is
the guilt of a hazy description. And the
usual clearness of the story dōes not lie
in the fact that the heroin instinctively
repulses the man whō has entrapped her
into an illegal marriage from the mo-
ment he is discovered, but in a certain
resolute dealing with herself, which does

not allow her to look back, does not permit her to break the heraldic seal which closes the letters annually sent her, nor even to look from a distance on the face of the man she loves, until death has taken his epileptic wife. Then, perhaps, she may have forgiven him, but the excitement is too much for her wasted frame, and her gray-haired lover is glad to fall soon after on the field of battle." [Boston "Lit. World." **2403**

FRAU VON BERNHARD'S VALET, by L. SCHÖCKING, in *Every Saturday*, 6-13 apr. 1867. **2405**

FRAU WILHELMINE. [by JULIUS STINDE: *Scribner*, 1888.] "The fourth 'and last' series of the adventures of the Buchholz Family resembles the previous volumes, and is well worth reading by all who enjoy a book whose humor is, so to say, only incidentally revealed, but which, like the perfume in a dress, exhales with every motion of the wearer. But perfumes are sometimes offensive, and, without being unduly sensitiv, a person with a nose less robust than that of Bismarck might well find too strong the scent of some of the suggestions in these volumes. There is little which is 'improper' in the allusions — nothing, indeed, to recall the typical French novel, in which vice is supposed to lose half its evil by losing all its grossness. On the contrary, references to vice are of the most distant kind, and are of such a nature as to imply that it is non-existent in the Landsberger-Strasse. But there is plenty of 'grossness' — that is, allusions to accidents of life which persons of refinement ignore or keep in the background, and for the use of which, as material for exciting a smile, one would have to go back in English literature, 150 years. Hence the comparison of this book, sometimes made, with *Cranford* [No. 1175] is most misleading. The

atmosphere of 'Cranford' is of the most delicate and fastidious refinement; the air of 'The Buchholz Family' is that breathed by people who are good-natured and well-meaning, but thoroughly coarse in grain. Frau Buchholz, in fact, in spite of her veneer of book-culture, belongs to the social level of Mr. Howells' 'Manda Green' [No. 315]. The laboring class, as represented in novels, however unfavorable they are to their life may be, possess a certain innate refinement, as does also the grisette of the pre-Zola era. It is only the middle class in Germany and England and the lower middle in this country, who appear to be entirely destitute of it." [Nation, 1887.] — "The comfort here is, that all these dull, sordid, contracted creatures are of one nationality. Since the Germans have taken Stinde to their bosoms and proclaimed him the prophet of their middle class, far be it from a foreigner to protest that they are in any respect more attractive than he has painted them. Any one in doubt about the meaning of the word vulgar is commended to 'The Buchholz Family,' where it is amply and exactly defined. The vulgarity is not only in their customs, which are disgusting, but in their thoughts and feelings. Their standards are low, their judgments narrow, their motives mean. They have no manners, and they, — the women especially, — talk to each other with brutal coarseness. The civilities of life are unknown to them, the proprieties ignored, and the decencies outraged. They are envious, spiteful, meddlesome, and mercenary, and they thank Heaven that they belong to the cultivated classes! If the Buchholz family appeared to the Germans what they are, it is natural to suppose that the family would not have been received with such favor. If Stinde thought they were at all offensive, he could not so thoroughly have identified him-

self with their vulgarity. Therefore an outsider must accept his work for what it seems to be, a close transcript of an actual phase of life of which he is a part. If the author can remotely conceive of the impression on the foreign mind made by Frau Wilhelmine and her tribe, he must write for the purpos of exciting inveterate repugnance for the whole german nation." [Nation, 1888. 2406

FRERES (The) [Saxony] = No. 456.

FRIEDEL [by "W. O. VON HORN," i. e., F: W: OERTEL, (1798-1867) : N. Y., Collins, 1856.] "is a pleasing story portraying the manners of rural life soome hundred years ago. It shōs the german naïveté of narrativ, and contains an excellent moral beneath its lively pictures." [Harper's. 2407

FRIEDEMANN BACH, by ALBERT EMIL BRACHVOGEL: (1858), Tinsley, 1875. 2407 d

FRIEND FRITZ [by EMILE ERCKMANN & P: ALEX. CHATRIAN (†, 1890) : Scribner, 1877.] "is one of the britest, purest, sunniest stories we hav read for many a day. It is just charming in its way. Not that it is a grēat work as respects either plan or execution, except so far as there is the grēatness of true art in the simplicity of the one and the beauty of the other, but that it is a fresh, tuneful, natural, and in every way delightful tale wrōt of commonplace materials, yet with a consummate skil and that refinement of touch which one so quickly recognizes, but finds it so hard to define. There is the merest thread of a story. 'How cōmes it that Mr. Kobus, that rich man, that man of position, is going to marry a simple country girl, the daughter of his farm manager, he whō for the last 15 years has refused so many fine matches?' This is a question occurring on one of its pages, to

which the whole book may be set down as the answer. The charm of the work lies in the ease of the dramatic development, the life-likeness with which the characters ar drawn, the absolutely untainted sweetness of its materials, the delicacy with which sentiment and feeling ar portrayed, the amusing turns which ar given here and thère to the narrativ, and the careful finish which is bestoed upon every part." [Boston "Lit. World."] — "One never wearics of the idyllic pictures of elsatian life presented in the happy and seemingly artless style of these authors. One hears all about the ancestors of Fritz, his intimate friends, his housekeeper, and finally of his farm in Meissenthal. Thère groes a little maiden whō upsets all his cunningly devised and solidly argued theories of bachelor life. She is the daughter of his farmer, a little thing of 16; but the jovial gourmand Fritz is slain in his turn, and indeed takes on after a wōnderful fashion when he finds he is really deep in lōve. His terror lest she shal not hav him is as grēat as his former philosophic indifference to the fair sex. But not Fritz alone is admirably described; his friends and boon companions ar alike vividly portrayed. The whole story overruns with good-nature and good cheer." [Scribner's. 2408

FRIENDSHIP'S TEST. [Zwei Freundinnen by "W. HEIMBURG," i. e., Bertha Behrens: N. Y., Ogilvie, 1889.] "Heimburg's stories ar always pleasing. Simple and pure in tone, fresh in sentiment, with enuf motiv to render the reader unwilling to pause, and with a heroin as sweet and charming as a June rose; the present book bids fair to sustain the reputation of the author's earlier works. The local cōlor is good; the scene whère Hortense tries to kill

herself is affecting without being sensational, and the story ends well. The characters are live men and women, and the interest of the pretty tale is well sustained." [Writer.]

—, SAME ("Hortense"), Chicago, *Rand*, 1891, 336 pp.

—, SAME ("Lucie's Mistake"), N.Y., *Worthington*, 1890.

—, SAME ("My Heart's Darling"), *Munro*, 1889. **2409**

FROM HAND TO HAND [by "GOLO RAIMUND," i. e., Bertha (Heyn) Frederick (1810-88): *Lippincott*, 1882.] "It is not surprising that Mrs. Wister's heroin should murmur sorrowfully, 'I am passed from hand to hand.' She is separated from her mother by a divorce suit which adjudged the child to her father; given by her father, when very young, to a husband of whom she knew nothing, except that he had been her father's friend; entrusted by the bridegroom to a pastor and his wife with whom she is to remain till her education is completed; sent back to her husband in disgrace by the indignant Frau when the secret marriage is discovered, only to find that, as she is led to believe, her husband is hers only in name; flying from him for refuge to her divorced mother, just in time to discover that her mother has repented of her sins, and in the safe seclusion of a convent is quite as indifferent to her daughter's welfare as she had been in the gay world; hastening finally to her grandmother, to be restored at last, in perfect confidence and love, to her husband's side—the young lady certainly does seem to be 'passed from hand to hand.' The story is interesting and gracefully told, and the heroin is not passed from hand to hand in any way to imply a lack either of strength or sweetness."

[Critic.] **2410**

GEIER WALLEY = No. 1005.

GELLERT, in *Sabbath at Home*, vol.

1. 2411

GERMAN LOVE = No. 714.

GERMAN TALES. [by BERTHOLD AUERBACH: *Roberts*, 1869.] "The stories of this collection will probably be found uninteresting by most readers. They are, however, full of that homely wisdom which is one of Auerbach's most marked characteristics, and which forms a so singular contrast to the half-sentimental sort of transcendentalism which also distinguishes him." [Nation.] The tales in this collection are: *Christian Gellert's Last Christmas* (No. 2357). *The Stepmother, Benigna, Rudolph and Elizabeth, Erdmutha*. See, also, *Black Forest Stories*. **2412**

GERTRUDE'S MARRIAGE. [by "W. HEIMBURG," i. e., Bertha Behrens: *Worthington*, 1888.] "Gertrude is a proud, tho sincere, young woman, with a large fortune, and is deeply in love with a worthy suitor in humbler circumstances. After they are happily married, which it takes about half the book to accomplish, Gertrude unfortunately conceives that Frank married her for money, and that he even had the affair arranged by a matrimonial broker. So she goes away and pines for some months, and it takes the other half of the book to get her back to Frank. This is not a bad plot, and there are some rather entertaining side characters." [American.] — Husband and wife "settle their difficulties in the end, and leave one thankful, as usual, for that perennial supply of very young people, skirting about the 'terra incognita' of the natural affections who make the production of innocent, unexciting fiction a recognized and, we hope, a paying industry." [Catholic World.] **2413**

GLORIA VICTIS = No. 716.

GOLD ELSIE = No. 717.

GOLDEN DAYS = No. 460.

GOLDEN LION OF GRANPÈRE (The). [by ANTHONY TROLLOPE (†, 1882): *Tinsley*, 1872.] "In the charming village of Granpère, amōng the Vogesen, stands the Lion d'Or, an excellent specimen of an old-fashioned inn. . . . The character of Michel Voss, the real hero of the tale, is developed with all Mr. Trollope's best skill. The gradations by which the unexpected obstinacy of his ward and sōn, in resisting a 'mariage de convenance' which he has decided upon for the benefit of the former, infuriates beyond all bounds the usually good-tempered gardian, and the stil subtler workings of natural affection and common sense which gradually reduce him tō a better state of mind, ar traced in a way which leaves nothing tō be desired. The true-hearted, rather strong-minded girl, whōse happiness is placed in such jeopardy, is sufficiently charming tō enlist our interests in her favor, tho Master George, her lover, has too much of his father's hasty and imperious character, and is too easily induced tō be hard in his estimate of Marie's conduct, tō cōme quite up tō our ideal of fidelity or tenderness. However, he is perhaps the more thoroly a man of his class for not being altogether a model of chivalry, and Marie is right in preferring him tō the curled and oiled Adonis from Basel, whōse successful linendrapery has seduced old Michel's affections. It is a very natural process in a mind of Marie's type tō estimate these worthies at their proper relativ worth; for with all her activity and external absence of sentiment, there ar sound depths in her unpretending character, and nothing vulgar or shallo. Her fondness for her gardian, even when he is wounding her

most deeply (a fondness which that excellent man reciprocates with sōmething of youthful ardor, unsuspected by him, but not absolutely unnoticed by his wife); her not unnatural indignation against her old lover, struggled against as heroically as her absolute detestation of her new one; her devotion tō daily duty; her readiness, when George is prōved sincere, tō go forth tō she knōes not what ruf fortune in the world, satisfied with that knoledge, and content tō abandon, for duty's sake, any further fruition of her hopes; — all mark her as a heroin of no common mold. When we add tō the conception of twō wel-defined and original characters, a lifelike rendering of the subordinate parts, and occasionally, as in the naïve expedient of the panic, a vēin of humor more decided than is frequently the case with Mr. Trollope, we hav indicated the principal merits of an excellent tale." [Athenæum.

2414

GOLDMAKER'S VILLAGE, [by J: H: ZSCHOKKE: *Appleton*, 1845; also in *New England Family Mag.*, Aug.-Sept., 1845; also in *Chambers' Miscellany*, No. 2.

2415

GOOD LUCK ("Glück Auf") [by "E. WERNER," i. e., E.. Bürstenbinder: Boston, *Osgood*, 1874.] "is remarkably good. In delineation of character it is especially strong. A proud baron sells his dauter tō a rich parvenu. The young wife despises her husband, whō seems tō deserv her contempt. He is the sōn of a mine-ōner whō is killed by an accident, and the management of the property falls suddenly on the sōn, whō had been indolent and spiritless. The sense of responsibility makes a new man of the latter, whō displays in the critical circumstances attending a strike, the highest qualities of manhood. His young wife begins tō respect, and

presently to love him,—the vicissitudes of her feelings being described very skilfully. Ulrich Hartmann, a miner, who leads the strike, hating the husband and madly in love with the wife, is a strikingly original character. But the charm of the story lies in the gradual approximation of husband and wife, the slow crumbling of the barrier which separates them, under the influence of the noble qualities of each." [Boston "Lit. World."]—"However looked at as a romance, no one can deny that the story is, like its title, a 'success,' since it has the unanalysable quality of carrying the reader on with it, without for a moment getting tame or dul. Many stories must be written embodying a far deeper insight into character, yet without one-half the interest. The incidents are skilfully woven, the circumstances are vivid, the sympathies of the reader are never lost hold of, and there is no irritating shifting of the scenes and dropping of the thread to take up another. In fact, whatever the faults in the conception, Herr Werner (sic!) knows how to narrate, and the freshness of his industrial subject,—which is not overloaded with any sho of economic detail,—lends a new fascination to the story." [Spectator.]

—, SAME ("Success and how he won It") transl. by C. TYRELL, *Bentley*, 1876.

—, SAME ("She Fell in Love with her Husband") N. Y., Primrose Series, No. 91 [1892.] **2416**

GRANDIDIERS (The). [by JULIUS RODENBERG: *Low*, 1881.] "The charm of this book lies in its freshness. The plot is simple, and the characters familiar. The estrangement of a father and son, from the latter's devotion to painting, the son's successful fight to secure his place in the world of art, and their ultimate reconciliation, have been the

basis of more novels than we care to specify. But it is in this very point that the writer's superiority is manifest. Dealing with emotions so general that in the hands of ordinary novelists they would be commonplace, the author engages our attention at once, and when we lay down the book, we seem to have parted from old and dear friends. In almost every character the writer's skillful hand has achieved success. As is natural the hero is the least satisfactory. He is shadowy. In Mr. Grandidier, the prosperous hatter, with his love for his children, his pride in his ancestry, and his almost religious respect for the Great Elector, Mr. Rodenberg has drawn what we think his most striking character. . . . And this is done not by the laborious accumulation of minute detail, but by the force of a delicate imagination, of a quiet humor, and a truthful pathos. To readers whose critical palates can appreciate the finer flavors of the literary table, we commit this novel." [Spectator. **2417**

GREAT UNKNOWN (The) in *Godey's*, July-Aug. 1850. **2418**

GREEN GATE (The) [by ERNST WICHERT: *Lippincott*, 1875.] "is a story of unusual interest. The erotic (sic) element in it is handled with exceptional skill, and several of the characters possess an attractive individuality,—especially the professor, whose course one follows with deep sympathy. Its tone is pure, and its incidental lessons wholesome." [Boston "Lit. World." **2419**

GREIFENSTEIN [Freiburg] = No. 724.

GRETCHEN'S JOYS AND SORROWS ["Backfischen's Leiden und Freuden"] by CLEMENTINE HELM, i.e., —() Beyrich: Boston, *Williams*, 1877.] "were, for the most part, such as are not recorded in fashionable novels. Her sorrows were in good measure the

result of her not knowing the use of sponge, soap, etc., and so having to be taught them by a careful aunt. When she had acquired these important rudiments of education she went into the gay world and was married. It is interesting to observe that the author, a German lady, throes the weight of her authority in favor of helping one's self to salt with a knife. It should be said in justice, however, that the only other alternative suggested was the employment of the hand." [Nation.] "This is an unpretending little story, which, without much plot, or any subtle study of character, yet manages to interest the reader. It is a picture of home life in one of its most attractive aspects, with the proper admixture of sentiment, without which a tale could hardly claim to have a *raison d'être*." [Spectator.]

—, SAME ("A Miss in her 'Teens"), London, Klockmann, 1878. **2420**

HALLIG (The), a tale of humble life on the coast of Schleswig, by J: CHRISTOPH BIERNATZKI (†, 1850): Boston, Gould & Lincoln, 1856. **2420 p**

HAMMER AND ANVIL, by F: SPIELHAGEN: N.Y., Holt, 1870. **2421**

HARD HEART (A) by "GOLO RAIMUND," i. e., Bertha (Heyn) Frederich (†, 1884): Lippincott, 1884.] "is an extremely pleasant and readable story, told with simplicity of purpose and turning on questions of real heart and feeling. The character of Frau Sybilla is forcibly presented: strong, and for a time relentless, in bearing her woes and in making others suffer, she at last listens to the voice of conscience, and alters the course of things for those she can make happy. There is no doubt of the popularity of these German stories, and it lies, we believe, in their reflection of the simple elementary emotions. The men are not

dilettanti, who play with ideas until they forget the feelings which ought to lie behind them, and the women limit their range of thought to what lies within their reach. Thus their hopes and fears, loves and passions, have an idyllic effect, which is refreshing to the reader after more elaborate efforts and aesthetically-minded heroes and heroines." [Lippincott's. **2422**

HEAPS OF MONEY, [Dresden.] by NORRIS, — No. 463.

HEAVY RECKONING (A) = ALPINE FAY.

HEIDELBERG BROTHERHOOD (The), by GUSTAV LISTON, in *The Crayon*, May-Aug., 1856. **2423**

HELEN YOUNG [by PAUL LINDAU: Chicago, Rand, 1892.] "The scene opens in the Royal Theatre, Berlin, during the play of 'Elsa' founded on a noted murder. Prince von Lohenburg is attracted by the entrance of two ladies, and tries to learn their identity, but fails. On the next day, however, circumstances favor him, and the unknown is soon known to him as Helen Young, and there follows a story of mystery, love and pathos which seems real." [Publisher's Weekly. **2424**

HELOISE, by "TALVI:" Appleton, 1850. **2425**

HER ONLY BROTHER [by "W. HEIMBURG," i. e., Bertha Behrens: N.Y., Crowell, 1888.] "may be somewhat spun out; but is nevertheless an excellent and entertaining story. Here we have no disregard of the unities of time and place: on the contrary, all the sensational business is transacted in the precincts of a venerable abode on the storm-beaten shores of the Baltic. The various incidents and episodes have their rise in the ordinary play of feeling or passion; and any further effects are to be found only in sketches of old-fashioned manners, or

descriptions of half-savage nature. The story sounds true; it is the more impressiv that it is simple. . . . We ar interested from the first in all the inhabitants of the manor-house; they enlist our sympathies by their good old-fashioned german kindliness and simplicity of manners; and we feel personally concerned in the misunderstandings which drove them to infinit trouble, by destroying their domestic harmony. . . . The reader is permitted to hav an insight into the heroin's real character, which is denied to those whō ar nearest and dearest to her. We kno her to conceal passionate emotions under an apparently phlegmatic exterior, and to rise unpretentiously to sublime hights of self-denial, while all the time she is the victim of mostirritating misconceptions." [Blackwood's.] — " When her only brother was 15, little Anne Marie was laid in his arms by his mother, and at her death-bed, Klaus promisd never to leav his sister. He sternly put aside lōve and marriage for her sake, and when she was 19 she did the same for him. They livd in an old castle with a dear old maiden ait, whose diary furnishes the chief part of the tale. Her only brōther has reached the ripe age of 35, when a little sprite, — selfish, pleasure-loving, in all things the opposit of his sister, dances and sings her way into his heart. The story passes over 30 years, and the life of the önly brōther is read by anöther generation at the cradle of anöther Klaus." [Publisher's Weekly.] — " Fräulein Anna Maria von Hegewitz calculates thaler and groschen, tels her knoing old ait that she means never to marry, and that neither wil her brother, whō has promised always to care for her. But this, as the reader wel knōes, is as tho a green apple should swear never to turn red in

the rind. He watches the melloing of the acrid juices in the fräulein's charater as he might his nēbors' fruit ripening over the wall. In the fullness of time, Anna Maria is married to an old friend of the family, and brōther Klaus, whose brotherly affection she at first held sufflcient, tho a good fello enuf, is the ōne from whōm most of her troubles cōme." [Critic, 1888.] — " It contains the same descriptions of the quaint maiden ait, the country life of the nobles, and the strong family affection which we find in the numerous novels translated by Mrs. Wister. The author displays fine descriptiv powers in his rendering of country scenes and interiors, so we can almost believe we, too, hav vegetated in a Märkisch house. The 3 women in the story ar the best drawn and most interesting characters; they ar also excellent foils to each other — ait Rosamunde, anxious and affectionate; Anna Marie, strong, self-controlled, and lōving; Susanne, weak, childish, and pleasure-seeking. The power half-consciously wielded by a beautiful, selfish, spoilt girl in the lives of those around her is trenchantly illustrated. Perhaps she may be summed up as lōving pleasure and lōve." [Critic, 1889.]

—, SAME ("A Sister's Love"), Worthington, 1890. 2426

HER SON [by "E. WERNER:" Bentley, 1887.] = ST. MICHAEL.

HERMANN [by "E. WERNER," i. e., E.. Bürstenbinder: Tinsley, 1879.] "is a powerful tale, and very readable. The story treats the bane which the sins of the fathers cast upon the children. A cloud of dark crime blights the childhood and youth of a young count, and the same crime has darkened the life of a young girl whōm he lōves, unconscious that the evil deed of his father has raised a fatal barrier between them. How this

barrier was raised, how overcōme, is the theme of the story. All ends wel; the crime is expiated, not avenged, and the lōvers united." [Athenæum. **2427**

HERO OF THE PEN (A) [by "E. WERNER," i.e., E.. Bürstenbinder: *Low & Co.*, 1878.] "deals with the fortunes of the dauter of a German whō, exiled to America in 1848, determind tō rear his child as much of a foréiner as he could. The story is simply, naturally, and gracefully told." [Athenæum. **2428**

HIGHER THAN THE CHURCH = No. 737.

HIS WORD OF HONOR = *NORTHERN LIGHT*.

HOHENSTEINS (The) = No. 738.

HOLE IN THE SLEEVE, by H: ZSCHOKKE: in *Godey's*, May, 1844.

HOME SOUNDS [Heimatklang] by "E. WERNER:" Munro, 1888.

—, SAME ("The Spell of Home"), *Lippincott*, 1887. **2429**

HONOR [by CLEMENS BRENTANO (1778-1842): London, J: Chapman, 1848.] is "a little story worthy tō take rank with Auerbach's 'Village Tales.' We feel grateful tō the translator for hav- ing put intō an english dress a charming little tale." [Westminster. **2429 k**

HOUSEHOLD IDOL (The). [by MARIE BERNHARD: N. Y., *Worthington*, 1892.] "The story opens in Rome, after the fall of the Casa Borteni. Andrée, an artist, is hastily summoned tō the death-bed of a young sculptor, whō beseeches him tō convēy the news of his death tō the belōved dauter of a Hamburg banker. In fulfilling this commission the artist lōses his heart, and there folloes a romance of contradic- tion and unexpected action." . . . [Publisher's Weekly. **2429 r**

HORTENSE = No. 2409. FRIEND- SHIPS TEST.

HOW THE BARON GOT HIM A

WIFE, by L. SCHÜCKING, in *Penn Monthly*, nov., 1878. **2429**

HULDA [by FANNY (LEWALD) STAHR (1811-89): *Lippincott*, 1874.] "tels the lōve of the humble pastor's daughter for the Baron Emanuel, and all the suffering which embittered that young woman's path in life. It is not a remarkable novel, but it is readable." [Nation.] "From one of the advertising pages we learn that Mrs. Wister has given tō the world sōme nine volumes of versions of German tales. Thēre would appear tō be nothing but want of the time employed in the mere mechanical writing tō prevent her from speedily increasing this number. A tolerable knoledge of German, and the ability tō render that language into fair English ar all the qualities we can discern in Mrs. Wister's writings. As they ar stated to be 'after the German,' the reader would be led to believe that the idioms and style of the original text had not been closely adhered to, but that the English adap- tation would fio smoothly and naturally. In this, however, he would be dis- appointed, as many long and involvd sentences sho that the original has been too faithfully folloed. The scene of the early portion of the book is laid on Prussian northern coast, and the time is early in the century. In the opening chapters the reader is introduced tō Hulda, the heroin, whō is the only child of a pastor of a village. All the inhabitants of this village ar depen- dents of a noble family, which occa- sionally occupies the castle. We ar all familiar with the nursery tales in which the poor peasant girl falls in lōve with a rich noble, and by her silent adoration wins his affection. . . . But in 'Hulda' we ar asked to believe that a country girl, after only two months' instruction, can become a

HYPERION. [by H. WADSWORTH LONGFELLOW: N.-Y., *Coleman*, 1839.]
“The hero, a young American, oppressed with grief for the loss of a friend, makes a tour to Germany. Here he passes some time with a young Baron, and then sets out for Switzerland. He falls in love there and is rejected—but the tone of his mind becomes, finally, restored, and the book leaves him on the eve of returning to his native land. This is the story, but the story is merely the vehicle for beautiful simile, aphorism, thought and description.” [Southern Lit. Messenger.]

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grēat actress, and that a villain, a valet, whō has been horsewhipped and kicked out of his place for his crimes and impudence, could be the grandest tragic actor in Germany. . . . ‘Hulda’ is concluded by the marriage of the Baron with the actress, so in a true fairy-like manner all ends happily.” [Arcadian.

2430

HUNGER-PASTOR (The) [by W: RAABE: *Chapman*, 1885.] “is by a writer whō Germany claims as its grēatest living humorist. His best book is generally acknoledged to be the ‘Hunger Pastor,’ published sōme 20 years ago. It is full of merit, and quite deserved the honor of translation; but in putting it intō forein dress most of its humor has evaporated, being rather of the superficial nature which deals with curious mistakes of speech and quaint language than of the true pathos which remains under all disguises. The story, which folloes the career of twō village boys, is wel sustained. The best portions of the novel ar the descriptions of life in the seaboard village whēre the protagonist is curate.” [Athenæum.

2431

IMMENSEE = 747.

IN EXILE [*Lippincott*, 1871.] “is an agreeable and pleasantly written story. . . . The characters of Elizabeth and her husband, and that of the Prince Alexis, ar very delicately dōne, and in a manner not unsuggestiv of work so much better that even to hav recalled it is no small achievement. The book is very wel translated, also, and may be recommended to the class of novel-readers whō like to be careful in their selections.” [Nation.

2432

IN HOT HASTE [by M.. E. HULLAH: *Holt*, 1888.] “is a wel-told, interesting tale. The haste was due to the necessity of the hero’s marriage bei-

for his 28th birthday, in order not to lōse an inheritance. . . . In the first blush of her indignation she begs permission of her now angry husband to leave him and go to her english relativs, which he grants. That they afterwards cōme tōgether in reconciliation and lōve is due to a sudden generosity which novelists always implant in the nature of a german hero to be brōt to light once and once only in the course of the story, and which usually overturns all one’s preconceived idea of character.” [Critic.

2433

IN PARADISE [by PAUL HEYSE: *Appleton*, 1878.] “is a story of artist life, and takes its rather enigmatic title from a club of München artists, which has been formed by a circle of congenial spirits on the theory that it is possible even in the midst of this world to thro off the hypocrisy of society and return once more to a state of innocence—to substitute for the constraint, conventionality, and philistinism of ordinary life a social state in which each man shal act out his individuality, and reveal himself as he is. The opportunity thus afforded for depicting bohemian life is very happily used. . . . The plot of the story is ingenious and intricate without being complicated, and the interest expands and deepens to the end.” [Appleton’s Journal.

2434

IN THE COUNSELLOR’S HOUSE = No. 2385.

IN THE SCHILLINGSCOURT [by “E. MARLITT,” i. e., Eugenie John (†, 1887): *Lippincott*, 1879.] “has the usual elements of the german novel; the grave stern hero maintains an agreeable and lively game of fencing with the beauty heroin, til it is finished on the last page by a happy marriage. In this instance, a complication results from the circumstance that the hero is already

married to a woman selected by his father because of her wealth, but this is easily arranged by means of a divorce. It is noticeable that discussion of all sorts, from socialism to decorative art, is beginning to push its way into the regions of such pure romance as Marlitt's stories with the effect of making them more unreal and far less agreeable." [Nation.] — "The story turns upon the friendship and ultimate enmity of two neighboring families, one of whom dwells in a former monastery, while the other inhabits the hostelry of the monastic building. A large part of the tale is concerned with the designing interference of priests. It is a sensational story, but the plot is skilfully constructed, and the reader's interest is never allowed to flag. The writing, too, is good, and the descriptions of scenery both graphic and attractive. The scene is Thuringia, with its woods and streams." [Athenaeum. 2435]

IN THE VILLAGE SALON, by CLAIRE VON GLÜMNER, in *Ladies' Repository*, Oct., 1870. 2436

INGEMISCO [Bavaria] = No. 472.
INITIALS [Bavaria] = No. 473.

INSIGNIFICANT WOMAN (An.) [by "W. HEIMBURG," i. e., Bertha Behrens: N. Y., Bonner, 1891.] "The insignificant woman is rather too good for human nature's daily food. She is the daughter of rich parents who have earned money. She marries a selfish, exacting artist, who uses her property to surround himself with luxuries, and traces his lack of success to the prosiness of his wife. He finds a kindred soul in a wild baroness, and his wife puts up with untold insult at the hands of this woman. After many pages the husband grows tired of his old habits and ways and tries being good." [Publishers' Weekly.]

—, SAME ("Misjudged"), *Washington*, 1891. 2437

INTERESTING TALES [by J. H. JUNG STILLING: London, 1888.] "Altho this is not so beautiful a book as the autobiography of Stilling, it is still one of great and rare merit. The ten short tales, of which it consists, are, with one exception, (*The Way to the Throne*) narratives of humble life—not the life of fantastic metaphysicians and poets, but of real homely, honest burgers, and peasants of the better class. We have read the stories of '*Conrad the Good*,' '*The Emigrant*,' '*Blind Leonard and his Guide*,' '*The Watchman and his Daughter*,' and one or two others, with singular satisfaction. There is a bonhomie about them—a simplicity and strait-forwardness which contrasts in a happy manner with the artificiality of modern stories." [Metropolitan. 2438]

IT HAPPENED YESTERDAY [by F. Marshall: New York, D. Appleton & Co., 1891.] "is a story the scene of which is laid in Augsburg. It is rather a clever picture of society life in that city, and is fairly interesting, but it lacks individuality. It is only a familiar picture in a new frame." [San Fran. Chronicle. 2439]

IT IS THE FASHION ("Modern") by "ADELHEID VON AUER," i. e., C. von Cosel: *Lippincott*, 1872.] "is the record of a family given up to worldly ways—to extravagance, and to all manner of pomps and vanities. The story is told in letters from a young woman who is boarding with them, and who having a very keen observation, and a fine talent for gossiping, covers many pages with descriptions of their ways of life, and the troubles it brings upon them. Naturally, this is not the sort of novel which will please the giddy, and even steadier-headed people may find it a trifle dull, but

it is by no means unreadable. It is to be remembered that this is a german novel and what german novels generally are." [Nation.]

2440

IVO. [by BERTHOLD AUERBACH: London, *Bogue*, 1847.] "This charming little story completes the series of Auerbach's 'Village Tales' [No. 2342]. Ivo is the youngest son of the carpenter and desires to become a priest. In this wish he is encouraged by his parents; and when of proper age, he proceeds to the university. Here his mind becomes harassed by numerous doubts and difficulties, which result in a determination to quit the university, and to follow any other vocation than that of the priesthood even at the risk of incurring his father's lasting displeasure. This determination he puts in practice, and wanders on he cares not whither: a lucky chance conducts him to the farm of an old servant of his father's, named Naza, to whom he had been warmly attached from childhood, and who now receives him with open arms, and the tale thus concludes." [Westminster.]

2441

JOSEPH IN THE SNOW. [by BERTHOLD AUERBACH: London, *Saunders*, 1861, 3 v.; Boston, *Fuller*, 1867.] "Many of the best of the *Village Stories* [No. 2342] are familiar to English readers, indeed our acquaintance with the Black Forest dates from the appearance of *Barfüssle* [No. 2455] or of *Edelweiss* [No. 2375]; but to our mind the crown of them is a little one—*Joseph in the Snow*, a bit of simple, pathetic, soul-touching village-life, told so vividly and so naturally that we seem to smell the pines of that hilly land and to feel as ours the tender love of little Joseph and his mother. We might well spare the weak moral tone and the sentimentality of *On the Heights* [No. 881] or the morbid weariness of the *Villa on the Rhine* [No.

2367]; but the man who led us by the hand into the innermost life of the wise and patient peasant of the woods of Baden has earned our heartiest gratitude. We should think it might placate the veriest 'Jew-hater' of Berlin, when he remembers that Germany does some of its sweetest songs to one Jew (Heine) and its very purest, sweetest, and most appealing tales of holy life to another (Auerbach). [Boston "Lit. World."] — *Joseph* is a "great favorite abroad and at home. The plot is simple and touching, and the capital descriptions of country life and country characters make the story still more interesting. Joseph is the illegitimate child of Martina, the daughter of a wood-turner, who is an old man of unblemished character, and has taken great pride in his daughter's good principles and promising talents. The shock produced by the news of Joseph's birth is terrible, and David is near murdering his child. The parson, however, interferes, and brings the old man round not only to pardon but even to love his daughter and her offspring, and to be paternally solicitous for their welfare. The struggle between the father's love and his sense of shame is well depicted. The parson, too, and his wife are finely-drawn characters and splendid types of their class. Joseph's father is faithfully attached to Martina, but neither his father nor, much less, his mother will hear of his marrying the penniless girl; they keep him so close a prisoner that he finds it impossible even to see her. By his parents he is betrothed to Tony, the miller's daughter, and is about to be married to her against his will. In the night preceding this unnatural wedding the complication reaches its climax. Adam is sent to make love to Tony, but, forgetting himself, talks to her of her rival and his faithful attachment to her, and at last wins his 'bride,' who is a

good girl at heart, to his scheme of secretly marrying Martina." [Englishwoman's Domestic Mag. **2442**

JUDITH STERN, in *TALES* by HEYSE.

KATHERINE = No. 772.

KICKLEBURYS ON THE RHINE = No. 477.

KLAUS BEWER'S WIFE [by PAUL LINDAU: *Holt*, 1887.] "is worth reading, if it were only to contemplate the finished portrait of 'Katie Schöne,' whom Bewer so rashly married. Katie's notion of the value of truth was crude, and, being a concert-hall singer, her propensities were vagabond. Nevertheless, she had no desire to offend her conventional husband, or to outrage the fine society to which she unexpectedly found herself elevated. But the introduction of very respectable relatives into her house, her husband's delight in their company, and her discomfort, quite upset her equanimity, drawing her to the active antagonism which resulted fatally to Bewer. Katie's character is so completely disclosed by her acts and words, with the smallest amount of description, that misunderstanding is impossible. The rest of the characters are interesting and life-like, save the Americans, who are of a kind which Americans never see." [Nation. **2443**

—, SAME ("Mr. & Mrs. Bewer"), *Rand.* 1892.

KNIGHT OF THE BLACK FOREST = No. 480.

LABOR STANDS ON GOLDEN FEET [by [J:] H: [DANIEL] ZSCHOKKE: *Cassell*, 1871.] "illustrates artisan life in the German towns as it was many years ago. The tale is interesting as a picture of life and manners, and it is valuable as embodying the principles which are the basis of all true and healthy civilization. It is the history of the progress of a family for 8 genera-

tions, — now, beginning with Thadeus the tinker, it grows and prospers by the exercise of honesty, piety, and good sense. The prosperity of the family is not confined to themselves, but it works like leaven amongst the artisans of the town, till the efforts of the old 'Master Girdler,' to give his son a good education gradually extend to forming schools and reading-rooms, and delivering lectures for the instruction and cultivation of all the workmen, — a general spread of education and the means of learning." [Athenaeum. **2444**

LACE [by PAUL LINDAU: *Appleton*, 1889.] "is a good specimen of the modern German novel, — heavy, as it seems that class of fiction must inevitably be, but full of matter and of fine and conscientious workmanship. The finish and elaboration of the German novelist may well serve as a model for his fellow craftsmen in other lands. The story is too complicated and full of plot to be easy reading, but from its point of view it is a meritorious performance. It is chiefly concerned with the political and her social life of the Empire, and apart from its literary force will be found of value by any one concerned in study of the people and institutions of Germany." [American. **2445**

LADY OF EISENACH (The), in Temple Bar, 1867, [*Every Saturday*, 21 Sept., 1867.] **2446**

LADY WITH THE RUBIES = No. 779.

LAKE HOUSE. [by FANNY (LEWALD) STAHR (1811-89): Boston, *Ticknor*, 1861.] "A young German of high aspirations fails to get any acknowledgment from his relatives of his marriage to a most lovely French lady of noble family. And so, through some interference of his father and her brother, the young wife dies, and her miserable

husband becomes an exile to America, and a desolated soul for the rest of his days. The cruelty of such rigid conventionalism adds to the tragical course of events in making the narrative intensely sad. The opening portion gives a glimpse at the early horrors of the French Revolution, but most of the incidents cluster around a retired country-seat near **Hamburg**. There is little dialog, very little variety, and nothing akin to American wedded trials in this touching record of what seems a real experience of bliss blasted by the inexorable pride of an old family, the needless embarrassments of a concealed love, and the exaggerated sensibility resulting from misdirected education."

[*Christian Examiner.* **2447**

LANDOLIN. [by *BERTHOLD AUERBACH* (†, 1882): *Holt*, 1878.] "The inevitable Nemesis by which crime, untoned for, works out its punishment in the soul, even when legal penalties are evaded is the motif and moral of the book; and the tragic theme is wrought with a dramatic force and effect which contrast impressively with the peaceful rural scenes and the simple people amid whom the scene is laid." [*Appleton's.* **2448**

LAST VON RECKENBURG (*The*). [by *LUISE VON FRANCOIS*: *transl.*, Boston, *Cupples*, 1888.] "The noble Fräulein Eberhardine is bound, by what in fairy tales is described as the mysterious laws of her being, to defend the weak and unworthy who depend upon her, no matter how great the cost to herself. Then the obligation is increased by a sense of what is due to her own rank when protection is demanded by a plebeian, one whom circumstances have made her companion and, with certain reservations, her friend. The novel in which this heroine displays the nobility of her nature and of her order is thoroughly

romantic. The scene is laid in the early years of the century in a village where the Von Reckenburgs subsisted chiefly on the consciousness of their long descent and on the deference accorded it. Their feeling that a Von Reckenburg is neither degraded by poverty nor exalted by riches, that personal dishonor is as impossible to them as personal dishonesty, is so genuine and delightful that a fiery radical could scarcely withhold respectful acquiescence. The village never dreams of questioning the validity of the poverty-stricken Von Reckenburg's claim to superiority. When Dörl, the common sinner, grovels at the patrician Hardine's feet, and is lifted, comforted, and shielded from the worst consequences of her sin, there is an almost comical recognition of the immeasurable social distance between the two. The beauty of the story is that the reader accepts the situation as naturally as Dörl and the rest of the villagers, and the credit of this effect should be given to the author's unpretentious, sincere literary manner. The interest in Hardine's sorrows and Dörl's sins is strong enough to survive the artistic blunder of telling the end before the beginning." [*Nation.* **2449**

LEFT-HANDED ELSA [by *RO. E. FRANCILLON*: Boston, *Loring*, 1879.] is "a quaint little tale. It is about a young artist, who wins a prize, and is nearly ruined by his success. In his obscurity, he had loved the humble maiden, Elsa; in his greatness he neglects; when he falls he finds consolation in her affection." [*Boston "Lit. World."* **2450**

LENORE VON TOLLEN [by "*W. HEIMBURG*," i. e., *Bertha Behrens: Munro*, 1890.] "is a natural, unaffected, and purely domestic story of a sort on which our German kinsmen seem to have a patent. An unbroken thread of narra-

tiv conducts the reader from ſome incident to another by wel-trodden, homely ways, and throu an atmosphere ſuffused with ſentiment until it brings him contentedly to the most orthodox and prosperous of endings. The good ar rewarded and the evil punished, deaths happen opportunely, and people inconvenient to the villain turn up at the most convenient moment for his trembling victim." [Catholic World.] — "It is a rather tragic story of the ſacrifice of a young and beautiful girl to pay the debts of a ſcapegrace brōther. Her mother and ſister connived to ſel her to a coarse, brutal husband, and separate her from the lōver to whōm she had given her heart. The girl's despair and her disgust for the man she marries ar very wel pictured. By a happy turn of circumstances ſhe is finally able to thro off her yoke and marry her early lōve. Novels in which matrimonial mistakes ar rectified by divorce ar not always the healthfullest; but in the book before us, Lora has the reader's sympathies throught. . . . Thēre is a Teutonic simplicity about her which makes her a fascinating heroin." [Boston "Lit. World."] — Lora "is the typical german heroin of the 'Marlitt' style, 'devoured with the hate of hate, the scorn of scorn, the lōve of lōve.' She carries her little head so very hi that ſome feels ſure the muscles of her nec must often hav ached sadly. ſome of the characters ar ſufficiently life-like, but the plot is weak and sentimental. The [Worthington] translation is well dōne and is in easy, colloquial English." [American.] — "The plot is commonplace and badly worked out, the troubleſom characters being either ſent to America or killed off by convenient maladies. ſome of the dialog, however, is brightly written; and the author has

succeeded in presenting an attractiv heroin of a thōrolly german type. [Athenæum.

—, SAME ("Lora" Worthington, 1882.

—, SAME ("Was ſhe his Wife?") London, Eden, 1891. **2451**

LIESCHEN = *LIZZIE OF THE MILL.*

LIFE AND DEATH, in *Ladies' Repository*, june-july, 1868. **2452**

LINDA TRESSEL. [by ANTHONY TROLLOPE (†, 1882): *Littell and Gay*, 1868.] "Looking at these ſhort novels candidly, taking the good with the bad and comparing them with the multitudinous host of kindred works, we find ourſelves ready to ſay that they contain more of the real ſubſtance of common life and more natural energy of conception than any of the clever novels now begotten on our much tried english ſpeech. . . . Thēre ar many ways by which an effect may be reached. Scott traveled throu romantic gorges and enchanted forests, and ſcaled the ſummits of mountains crowned with feudal towers. Mr. Trollope trudges throu crowded city ſtreets and dusty hiways, and level garden-paths. But the twō roads converge and meet at a ſpot whēre a sweet young girl lies dying of a broken heart. It matters little whether ſhe be called Lucy Ashton or Linda Tressel." [Nation.] — "The same strong character-painting, the same ſtriking contrasts, and remarkable but almost painful reality which distinguished 'Nina Balatka,' ar ſhōn with equal power in the present ſtory, altho it affords less ſcope for variety than did the former. The plot is laid in Nürnberg — and while it certainly introduces us to a ſingularly unattractiv ſet of people, the exhibition of their peculiar modes of thinking and action, and their effect upon individual fortunes,

LIKES AND DISLIKES. [Oxford,
Parker, 1858.] "Two-thirds of this
volume ar occupied with an account of
a family tour in Germany. . . . Altho
the plot is the simplest conceivable —
being summed up in the popular phrase,
whō would hav thōt it? — an interest is
gradually created which is sustained tō
the last chapter. As tō the continental
wanderings of the Marsdens and the
Digbys, they supply at once the basis
of a charming domestic tale, and of a
most intelligent narrativ of travel, for
we seldom meet with criticism so sug-
gestiv, or gossip so pleasant, in the
diaries of ordinary tourists. . . . The
book is full of grace and fascination."

[Leader.]

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their very strange manners, and the strong claim to our sympathies which the author bespeaks for poor Linda—whō seems to be entirely misplaced amid the picturesque antiquities and besotted prejudices of this Bavarian city, ar decidedly interesting. . . . The conversation is particularly good, and servs gradually to develope the peculiar qualities and opinions of the speakers in a manner so natural as to bring each individual before the reader with a degree of distinctness which no mere description could produce." [Round Table.]

2453

LINKED AT LAST [by FANNY E. BUNNÉTT: London, *King.*] "Mrs. Bunnétt's slight story derives most of its interest from the picture of pleasant life which it contains. Thére is much which is true and wel described in the simple routine of the Massengers' home-stead at the foot of the *Odenwald*. The fête-days and working days, the 'aussitz' in the gardens of the 'Crown,' the rustic lóve-making, and the village ambitions which cross its happiness, the simple true-heártedness of Rosa, the honest worldliness of her hard mistress, the phlegm of the male Massingers, father and son, ar all sketched with an appreciativ and not unskilful pen. [Athenæum.]

2454

LITTLE BAREFOOT. ["Barfüsse") by BERTHOLD AUERBACH: Boston, *Fuller*, 1867, 12° London, 1873, 4°.] "It is rarely that thére is published anything so simple and naturally delightful in tone and so complete in finish. The common sufferings and pleasures which mark the life of a peasant orphan ar rescued from insipidity by the poetry and humanity with which they ar treated. The thriftiness, cheerfulness and wisdom of Amrei, the little heroin, ar made touching by the circumstances

under which they hav to be exercised. 'Bröther and sister' is one of the most charming combinations of lóve and confidence, clear of selfishness,—but 'sister and bröther' is yet more so, and never was woman's self-sacrificing care of the weak boy left alone in the world with her more innocently and naturally displayed than in the career of Amrei and Dauci." [Athenæum.]—"We hav in this story of a shóeless maiden one of those simple yet exquisit fictions which stand unrivaled in their department of romance, the faculty of producing which seems to belong to some peculiar element of the german mind. It is characterized by the rare charm of freshness, a spontaneity, and a purity which renders the perusal, like inhaling the breezes of spring, redolent of mingled perfumes from gardens, meadōs, and groves. It would be stinted praise to say this little volume has excellence; for it possesses the many excellences essential to a truly artistic production. In design it is appropriate throuout, ever natural and truthful. A depth of guileless wisdom speaks in the tender, earnest strain of the story, the reflectiv tenor of which is relieved by the perpetual play of a sparkling fancy, and warmed by irrepressible utterances of the hiest and sweetest intuitions." [Leader.]—"Little Barefoot," as she should be called, is a most fascinating creation, and her story is told in an altögether charming manner. The picture is taken from the humblest life, the scene is laid in an ordinary german village, the dramatis personæ ar peasants . . . but the beauty and the glory of humanity ar here, encompassed by lolliness, and yet all the more able to move our hearts. The book, without making a profession of religion, is religious,—and moral,

too, without moralizing,— and withal a charming combination of the real and the ideal, of hard, grasping, mean, grinding village life, under iron conditions, and of that faith and knowledge and sweetness—the gifts of God as manifestly as the flowers and the fruits, the birds and the soft breezes—which create their own world, and that world almost a heaven, out of the most unpromising materials.” [Monthly Religious Magazine.]

—, SAME (“Cinderella of the Black Forest”), in *SKETCHES*, translated by Georgina Gordon, London, 1861. **2455**

—, SAME (“Barefooted Maiden”), *Lou*, 1857; Boston, Monroe, 1860.

LITTLE HEATHER-BLOSSOM [by EMILIE VON INGERSLEBEN: *Bonner*, 1891.] is “a pretty and somewhat intricate romance of a little watering-place on one of the inlets of the Baltic. Erica, the heather-blossom, upon losing her mother, drifts into many strange surroundings, and eventually discovers the place which is hers by right of birth as well as by merit and fitness.” [Publisher’s Weekly.] **2456**

LITTLE MOORLAND PRINCESS — No. 795.

LITTLE WHITE HAT (The) in *Amer. Monthly Mag.*, aug.-oct., 1883.

LIZZIE OF THE MILL (“Lümpenmüller’s Lieschen”) [by “W. HEIMBURG,” i. e., Bertha Behrens: transl. by Tyrrell, *Bentley*, 1880.] “is a pleasant enuf little story. It tells how the heir of a half-ruined house fell in love with an ill-tempered and treacherous cousin, who leaves him in the lurch and in great pecuniary difficulties, and how he is rescued therefrom by the usual faithful and munificent girl of the people. A wicked Italian grandmother with ruthlessly aristocratic views is the only other person deserving mention.” [Atheneum.]

—, SAME (“Lottie of the Mill”),

Lippincott, 1882. [In this version, the first chapter is omitted.]

—, SAME (“Lieschen”), N.Y., *Tribune Co.*, 1882.

—, SAME (“Tale of an Old Castle”), *Munro*, 1889.

—, SAME (“A Maiden’s Choice”), *Worthington*, 1891. **2457**

LORA = No. 2451.

LORENZO STARK, by ENGEL, = No. 821.

LORLEY AND REINHARD. [by BERTHOLD AUERBACH (†, 1882): *Holt*, 1877.] “A painter visiting a village paints as a Madonna the beautiful daughter of the keeper of the village inn. He falls in love with her, attracted no less by her unconcealed love for him than by her beauty. He takes her to town with him, a town where there is a little court, very refined, aesthetic, and very high dried old manners. The poor girl drives him almost mad with her awkwardness, her ignorance of polished life, and her independence. [Compare plot of No. 2390.] It does not matter that in the latter respect she wins the favor of others, even of the Prince. After awhile he avoids her, and comes home drunk. She sees her position, and from what he is suffering, and she goes back to her parents, leaving behind her an unreproachful, fond, and most touching letter of farewell. . . . After awhile she dies, and he after a long time betroths himself to another woman who loves him, and to whose love he responds with such a feeling as beauty and sweetness and devotion might raise in the breast of a man whose heart is really in the grave of his dead wife. He dies before a second marriage from injuries received in a dispute with his brother-in-law. It will be seen that this simple story of humble life presented temptations to treatment in the most literal and

realistic way. But in Auerbach's hands it is ideal." [Galaxy.]

—, SAME ("The Professor's Wife") [No. 2498], Oxford, Parker, 1850. This includes, however; only the first part. **2458**

LOST IN THE SNOW, in (*N. Y. Citizen*, 17-24 Sept., 1870). **2459**

LOST MANUSCRIPT (The) = No. 799.

LOTTIE OF THE MILL = No. 2457.

LOUISA VON PLETTENHAUS = No. 2370.

LOVE AND SILENCE, or the Family of Almstein by K. (v. G.) PICHLER, in Boston *Saturday Rambler*, 18 and 25 may, 1850.

—, SAME ("Silent Love") in *Boston Miscellany*, jan., 1842; also in *Ladies' Repository*, july, 1844; also in "The Passion Flower," N.-Y., *Leavitt & Alden*, 1859 (?). **2460**

LUCIE'S MISTAKE = No. 2409.

LUCY, or Married from Pique, by "E. JUNCKER," i. e., Else () Schmieden: *Loring*, 1868. **2461**

LULU'S NOVEL [by ELISE POLKO: Boston, *Loring*, 1874.] "is a pretty story of family-life. Lulu is one of those wild-flowers of genius, who in stories but not outside, grow, without much training, into the ability to do great things. Scarcely out of childhood, she is betrothed to a grave Herr Doctor, whom she reverences more than loves, and who has very strict ideas with regard to her education and sphere. A gay and genial young officer is introduced under the right conditions to make trouble, but he, or Lulu, or both, disappoint our expectations in this respect, and she ends rather tamely with her affianced at last. She is scarcely more prominent in the story, however, than all her friends. The gentle Professor,

her father, with his birds and flowers, her over-anxious mother, the romantic Ant Elsbeth, with her worship of female greatness afar off, — these make a family circle whose life is like a pastoral." [Repository.] **2462**

MAGDALEN'S FORTUNES = No. 2360.

MAGIC OF A VOICE (The) [by MARGARET RUSSELL MACFARLANE: *Cassell*, 1886.] "is a charming story of german life, resembling those chosen [see No. 595] by Mrs. Wister for translation, in its bright or pathetic episodes and its clear representation of german customs and modes of thought." [Critic.] — "The picture of life as it is led by the gentry of Mecklenburg, with their narrow interests and restricted companionship, is full of local color and realistic touches. . . . Given, a dark man, with close cut hair curling crisply around his open brow, with an eye like a falcon, and other manly attributes, in love with a mysterious voice; the owner of the voice, a tall, slender maid, with ash blonde hair, arms like a Psychē, aspirations in music and the gift of their expression, for principal actors, and the wild waters of the Baltic, the woods, and the rockbound shore for a romantic setting, one is somewhat exasperated at having to listen to old women gossiping over their knitting." [Nation.] **2463**

MAID, WIFE, OR WIDOW? [by "Mrs. ALEXANDER," i. e., Annie (French) Hector: *Chatto*, 1879.] is a "pretty, pathetic, well-modulated little romance. As a matter of fact, the story cannot be read without pleasure; and it is written with so much delicacy, as well as correctness, that criticism is disarmed from the outset. 'Maid, Wife or Widow?' is in many respects cast in a different mold from that which produced *The Wooing O't*, [No. 1984] but the two

novels hav their best qualities in common. Humanity at its truest and tenderest, youthful affection and faith at their purest and simplest, circumstance and detail in their most natural form — these ar the materials out of which Mrs. Alexander has woven a charming tale. The thôro ease of the narrativ is ône of the best proofs of the fidelity of the pictures which it brings before our eyes; and no ône wil be likely tõ carp at the delineation of the quiet phases of saxon rural life, set in their bacground of military bustle and excitement. The half-transparent mystery which is created by the title before ône dips intõ the first chapter is maintained without effort tõ the last; we feel that there is not much tõ be discövered when all is over, and we ar content tõ lend ourselvs to the delusion until it may please the hero and heroin tõ unravel their silken skein. This is art of a simple kind; but it is true art for all that." [Athen. 2464

MAIDEN'S CHOICE (A) = No. 2457.

MARGARETHE [by "E. JUNKER," i. e., Else () Schmieden: *Lippincott*, 1878.] "is the simplest of narrations, a much-used theme; the marriage of the ônly son of an aristocratic house and a young girl from a class beneath him — a count with a tradesman's daughter. She is lovely in person and character; but her exacting lôve and childlikeness weary him, and he is about to give himself up tõ the influence brôt to bear upon him by a magnificent but unprincipled woman of his rank, whõm he had formerly admired, when his wife Margarethe learns the truth and nearly dies of the shoc. Stung with remorse and shame, he strives and waits for restoration of the lôve and trust he has forfeited, and which now seem to him treasured beyond price; but she, from a confiding, affectionate girl, has become

at ônce a woman, self-possessed, reticent and unapproachable. The result of his now absorbing passion and patient waiting, and of the disciplin of his truly noble nature, is such as tõ gratify the reader. Another lôve story of grëat pathos runs along with the leading ône — that of the Count's sister for a lôver beneath her. The sketches of the homie life of a cultivated family of rank, ar very graphic, as ar the general scenes and incidents; and the characters ar so clearly drawn that we recognize their fidelity." [Boston "Lit. World." 2465

MARIA WUZ, by RICHTER, No. 821.

MARIE AND MARIA, by OTTILIE (RONSCHÜTZ) WILDERMUTH: in *Ladies' Repository*, Jan.-May, 1871. 2466

MARRIAGE TIE (The). [by "JOHANNES VAN DEWALL," i. e., A: Kühne: *Remington*, 1879.] "The author makes about as much as is possible of material which an english reader would deem impracticable. The heroin, a miracle of beauty and virtue, is found tõ hav twõ husbands. Not all the author's ingenuity can account for the first divorce in a satisfactory way — tõ lôve too much seems to be as fatal tõ the stability of the 'marriage tie' as tõ lôve too little. The tale is wel told, and rises at its climax tõ a hight of interest which all readers wil acknowledge." [Spectator. 2467

MARRIED OR NOT MARRIED in *Imperial Magazine*, 1839, and *Gift of Friendship*, 1852. 2468

MARTHA = No. 2514.

MASTER BIELAND AND HIS WORKMEN. [by BERTHOLD AUERBACH, (f. 1882): *Holt*, 1883.] "The Philadelphia exhibition figures in its pages, but in it Auerbach returns to the same theme which was long ago the ~~most~~ in 'Edelweiss' [No. 2875] cooperation in

handicraft. Then it was the cloc-makers', here it is the shōemakers'. Thére is in it that same comprehension of the significance of all the littleness of the life of a small community which was the success of his first stories, tho thére is less of picturesque detail such as made us intimate with the Black Forest." [Nation. **2469**

MASTER OF ETTERSBERG (The) — No. 1011.

MASTERPIECES OF GERMAN FICTION: Milwaukee, 1885.

MATRIMONIAL AGENT OF POTSDAM (The) [by ADOLF VON WINTERFELD. N.Y., T: R. Knox, 1887.] "is called a 'humoro-social' romance. The recipe for this is a certain proportion of sentiment, a certain quantity of sententious discourses on women, lōve, matrimony, the spirit of the age and a large amount of horse-play. It is in this that the humor consists. A man stands on his feet; therefore a man standing on his head must be irresistibly funny. Wives must obey their husbands; thérerfore men afraid of théir wives ar side-splitting. In the same measure physical defects, such as stammering, can convulse the gods. This is a cheap and easy way of raising a lāf, but ñone with which we confess we are not greatly in sympathy. Otherwise the book professes tō illustrate a curious phase of German society, but one which is equally farcical." [Epoch. **2470**

MAX WILD, THE MERCHANT'S SON, Edinburgh, Nimmo, 1874. **2471**

MEN AND BOYS, by TH. KÖRNER, in *Amer. Monthly*, Apr. 1836. **2472**

MINNIE'S HOLIDAY [by MATILDA BARBARA BETHAM EDWARDS: London, M. Ward, 1875.] "is a fresh and pleasant story. The scene is Vienna, and the little country cousins cōme from Salzburg. It is told in a lively, pleasant

way, and it shōs that girls in Austria and England ar much alike." [Atheneum. **2473**

MISJUDGED = No. 2487.

MISS IN HER 'TEENS = No. 2420.

MISTRESS OF IBICHSTEIN = No. 845.

MONEY, London, 1852. **2474**

MY HEART'S DARLING = No. 2409.

NANNCHEN VON MAINZ [by BERTHOLD AUERBACH: in *Appleton's Journal*, 10 and 17 July, 1875.] "is much like sōme of the author's earlier work. It tells how a young girl of Mainz fell in lōve with a prussian soldier, much tō the wrath of her father, and how finally they wer married. It is a clever enuf little story, and it is amusing tō notice that it has, or rather had, its political meaning, in shoing how much il-feeling existed between different sections of Germany." [Atlantic. **2475**

NEW RACE (A) = No. 864.

NINA BALATKA, see No. 2453.

NOBLE NAME (A) [by CLAIRE (von Tolstoy) von GLÜMER: *Lippincott*, 1883.] "givs the purposes and cross-purposes of the grandchildren of the aged head of the house of Dönningshausen, a house 'whōse members,' according to his pronouncement, 'ar not in the world solely tō enjoy them-selves, but tō dō their confounded duty as far as they can, and fulfil their responsibilities.'" [Nation. **2476**

NORA [London, Burns, 1877.] "is not an uninteresting novel; it is livelier and more attractiv than most german stories of the sentimental order, and its morality is all which can be desired, — it is, indeed, of a hier order than we ar generally fortunate enuf tō find in novels of either home or forein manufacture. We should hav been pleased tō make the acquaintance of the ac-

MY COUSIN MAURICE. [Low, 1872] "is a very pleasant, readable tale, written by some one who has evidently seen a good deal of the world. We are taken here and there, to India, Ireland, and Germany, and the writer is evidently at home in each land. Some of the translations of poetry are particularly well done." [Westminster. 501 q]

complished scion of a french noble house [which has espoused the cause of the Revolution] whō found himself obliged tō take tō circus riding, and also of his charming wife and their dauter Nora." [Spectator. **2477**

NORICA [*Nürnberg*] = No. 870.

NORTHERN LIGHT ["Flammenzeichnen"] by "E. WERNER," N.-Y., *Bonner*, 1890.

NOT FOR THE WORLD. [by D. O. T.: *Newby*, 1872.] "Not til we get tō the last page of D. O. T.'s unpretending story dō we find the connexion, a very slight ūne after all, between it and the title; and the enigma which the latter presents tō us is the only perplexity involvd in the simple plot. Thère is no doubt as to the general fidelity of the representation of german life and character. This is convēyed throu the medium of a narrativ by an english girl, whō leaves her 'villa at Brompton' tō stay with some german relativs, a good-tempered, rather sluggish baron, and his vixenish but affectionate Ant, whō rules her docile nephew with despotic sway. By very slo degrees, during which ūne frequently gets completely out of patience with her hero, that gentleman makes up his mind tō assert his right of independent choice in the important question of matrimony. Clara Leybach, the young lady whōm he wisely prefers even tō the approbation of his Ant, is, in every way, charming, womanly, and natural. Unfortunately, as the dauter of a village pastor, she dōes not boast the patrician Von, and this defect, when coupled with sōme early reminiscences which Ant Minuschka stil retains of ūther members of the Leybach family, prōves sufficient tō induce the hi-heārted old baroness tō giv the match her stoutest opposition. Of course, after much resistance, in the

course of which Ant Minuschka shōs herself in colors very unworthy of her better nature, a happy consummation is arrived at. Thère is a good deal of skil, tho no attempt at striving after effect, in the manner in which the complex but homely nature of the old lady is revealed tō us; much truth in the exposition of the really loering tendency of misplaced pride, and a good deal of humor in the description of the final 'coup' on which the gallant old combatant stakes her all, and lōses. The younger people, Clara, Fanny, and the baron, ar tame in comparison with her—the latter provokingly so; but they all hav their merits, and the tone of the book is lady-like and refined. Especially noticeable is the absence of coquetry in Fanny, whōm most novelists would hav instantly placed in rivalry with the gentle Clara, but whō, while giving us sufficient indications that her heart is not without its susceptibility, acts and thinks like a modest and a loyal english lady." [Athene. **2478**

NOT IN THEIR SET. [by MARIE LENZEN: Boston, *Lee*, 1874.] "The heroin is the illegitimate child of Count Steinhthal, whō deceived her beautiful mōther Helene, dauter of the proud Regierungs-rath Lorsberg. The Count lōves Helene, tō whōm he is betrothed, and would marry her, but weakly yields tō the appeals of his father tō save the tottering fortunes of their noble house by weddin the wealthy Fräulein von Metelen. The Regierungs-rath is furious when he hears of the Count's insult tō his family, altho as yet he dōes not kno its full extent. Helene becomes a listless invalid, and dies. Pretty little Margarethe, now twō years old, is reared in the cottage of Jost, a poor basket-maker, on a barren moor, throu which, at the opening of the story, a survēy is

being made under direction of Mr. Berger, whō is accompanied by his sōn. The boy at ūnce lōves Margarethe, and becōmes her friend. He visits her often, brings her books, and educates her. Thēy gro up tōgether and becōme lōvers. Herr Berger sees the danger of thēir intimacy, for he wishes Leo tō marry an heiress for the benefit of the firm. He sends him tō England tō learn the trade of a merchant, and in the belief that a few years' stay thēre wil thōroly cure him of his passion, promises him that if, when he shal return tō Germany, he persists in marrying the girl, the paternal sanction shal not be withheld. Leo cōmes back a thōro Merchant, but is more anxious than ever tō wed Margarethe." [Arcadian. **2479**

NOVEL WITH TWO HEROES
[**Leipzig.**] = No. 506.

NUN (The), by K: SPINDLER: N.Y., *Dewitt*, 1850. **2480**

"O THOU, MY AUSTRIA." [by "OSSIP SCHUBIN," i.e., Lola Kirschner: *Lippincott*, 1890] "We ar carried throu the diary of a young girl, as lively in its way as the 'Neuvaine de Colette' [No. 2267]; we ar introduced tō a sentimental irish gōverness wearing red stockings and flourishing a Gamp umbrella, and tō a globe-trotting uncle whōse ambition it is tō be the austrian Canning, and whō imports 'his clothes, his soap and his political ideas,' from England. Then folloes the pretty lōve-affair of the principals Idena and her cousin Harry, interwoven and sōmewhat overclouded by the tiresome tragedy of a man whō has married a rich parvenue tō repair his fortunes and commits suicide in consequence. Clever as the story is, ūne's attention, toard the close, cannot resist straining in vain conjecture as tō the meaning of the title in its relation to the book." [Critic. . . . **2481**

ODDS AGAINST HER = No. 873.

OLD COUNTESS (The). [by BERNARD HÖFER: *Lippincott*, 1870.] "If all his novels ar as good as this, we hope Bernard Höfer's name wil becōme a familiar one. 'The Old Countess' is a story of hi life, involving a grave family mystery and divers lōve affairs, which ar handled with pleasing effect. The action is lively, and each ūne of the characters makes a claim upon the reader's interest. Thēre is no moralizing or philosophizing in the book, not a tedious page; the author's single purpos seems tō hav been tō make an interesting story of natural elements, and without the aid of extravagance or sensationalism." [Boston "Lit. World." **2482**

OLD MAMSELL'S SECRET = No. 877.

OLD MONASTERY (The). [by F: W: HACKLÄNDER: *Bentley*, 1862.] "The 'old monastery' is not a monasterty after all; but a place which ūnce was monastic, and is now inhabited by washerwomen, receivers of stolen property, etc. Of the personages whōse good or evil fortunes fil the drama, the most interesting is the heroin, Maria, an orphan, the dauter of a female lamp-lighter in a german town and an italian peer. She is thrōn upon the mercy of the world, and the world, personified by a most sedate and admirable laundress, takes charge of her, and, faithful tō her mother's wish, educates the child for the ballet. Her vicissitudes ar narrated with pleasant simplicity. . . . Otherwise the book is entertaining enuf. It is lively, cleverly written, and in sōme respects, the scheme of the romance is originally concēvd." [Leader. **2483**

OLD STORY OF MY FARMING DAYS (An) = No. 2509.

ON GUARD, by AUERBACH, in *Apple-*

ton's, 19 june, 1875; also in *Modern Age*, jan., 1884.

2509 t

ON THE HEIGHTS = No. 881.

ONE HUNDRED SHORT TALES,
by CHRISTOPH VON SCHMID: London,
1852.

2484

OPEN DOOR (The) [by BLANCHE WILLIS (HOWARD) TEUFFEL: *Houghton*, 1889.] "as a story, is very simple. A count meets an accident in early manhood, and becomes a cripple. The lady who would probably have married him is thenceforth the heartless woman of the world. His mother is an old frump, who lavishes all her tenderness on a lap-dog, and this lap-dog is thrust disagreeably upon one at every turn in the story. The mother has a way of taking young girls as companions, expending her foolish fondness on them, and then tiring of them and throwing them aside. At last comes along the 15th of them, a pure, spirited girl, a baroness remotely connected with the family, who refuses to be a sycophant, and marches through the story with uncompromising sturdiness dealing out truth on every hand. Early in the novel it is clear that the crippled count will marry her, and the reader is not deceived by the obstacles which spring up. The countess tries to marry her to an officer, but she disdains him, and he sets about seducing the baroness' maid. Here comes the one notable passage in the book: the baroness at night goes to an outcast's room, whether her silly maid has gone to meet the officer, and has there a long intellectual and sentimental struggle with the outcast and the maid, finally winning the game. But the passage is only superficially strong; it is showy rather than genuine. Indeed, this is the term to be applied to the entire novel. The manner of the book is forced, exaggerated, with occasional brilliancy, but with the glitter of

tin foil rather than of precious metal." [Atlantic.] — It "is bright and sufficiently readable, tho the interest nowhere becomes so absorbing that the volume may not easily be laid down. A certain suspicion of dulness may be accounted for by the lack of actuality in the characters. The story treats of german life; but unlike Mr. Crawford's new book, which is german in its whole warp and woof [see No. 724] 'The Open Door' is not distinctively german at all. There is no foreign background, no local color; and as all the lively dialog is carried on in english and american slang and idiom, it is a difficult matter to catch the characteristic Teutonic tendency in any one of the characters." [American.]

2485

OTTILIE = No. 855.

OTTILIE ASTER'S SILENCE
["Eine Lüge"], by IDA () BOY-
EN: N.-Y., Bonner, 1891.

2485 t

OUR DOOR BELL, by "W. HEIM-
BURG," in *Cosmopol.*, dec., 1886.

2486

OUR FRÄULEIN. [by W. H. WATTS: *Chapman*, 1877.] "A young english lady, reduced to great difficulties by the death of her father, takes the management of the household of a certain german professor, and reduces to order the chaos in which she first finds it involved. Her last and greatest victory is over the Professor himself, who begins with the strongest and most obstinate prejudices against England and english women in particular, and ends by laying down his arms in a most ignominious subjection. . . . The story is fairly amusing, and the writer has evidently some acquaintance with german life, tho he writes of a time now past, and indeed further away than the mere laps of time would show,—the period of 1848. This suggests the interweaving of politics with the plot.

'Our Fräulein's' patron is a revolutionary thinker, and we hav a somewhat vague account of the Continental mövement in that year of disturbance." [Spectator.]

2487

OVER YONDER [by "E. MARLITT" i. e., Eugenie John (†, 1887) : *Lippincott*, 1869.] "is simple and charming, and short enuf to make ône quite regret its brevity." [Round Table.]

2488

OWL'S NEST = No. 888.

PARTNERS (Egoist), by "E. WERNER," London, *Remington*, 1882.

2489

PARTY OF FOUR, by E. ECKSTEIN, in *Appleton's*, 21 Aug. 1875.

2490

PASTOR'S DAUGHTER (The) = No. 2514.

2491

PENDULUM OF FORTUNE, by R. LINDAU, in *Lippincott's*, Nov., 1876.

PENNILESS GIRL (A). ["Ein Armes Mädchen" by "W. HEIMBURG," i. e., Bertha Behrens : *Lippincott*, 1884.] "When a german novel is at all good, it is generally very good. Thêre is a simplicity about it, a tenderness, a warmth and radiance of feeling, a familiarity with and fondness for nature, a kindly humor, a bias toard the domestic virtues, and a vindication of truth, honor, and fidelity, which combine intô an unusual charm. This story may be read with affectionate interest in the pathetic childhood and youth of Elsie, with hearty sympathy for the suit of her manly lover, Bernardi, with lively concern for her deliverance from the bonds which family pride undertakes to weav

about her, and with joyful congratulations over the Providence which finally unites twô deserving hearts and lives in ône. . . . Altogether a sweet and rewarding story is this of *A Penniless Girl*, full of the briter phases of german life, picturesque with castles, spears,

Moravian sisters, and grim old Ants, and alive with the humanities, chastened

with suffering, and sanctified by self-denial." [Boston "Lit. World."] — "We hav become so accustomed to the energetic modern heroin, eager to be a lawyer, physician, author, at least a professor, anything rather than be condemned to the stagnation of the life of a conventional young woman, that Elsie, the 'penniless girl' is refreshing to us by way of contrast. The accident of her sex cuts her off from the possibility of inheriting the family prosperity, and the 'gray set of life and apathetic end' of a governess is appointed to be her destiny. Elsie, however, loves the freedom and ease of every-day existence; she loves society, she is quickened by all a young girl's hopes of a happy marriage. How at first the life of a happy woman seems to hav been denied her,— her temptations to accept great wealth without love,— her fidelity to the promptings of her heart, — all this makes a pleasing and excellent story." [Lippincott's.]

—, SAME ("A Penniless Orphan"), *Munro*, 1887.

2492

—, SAME ("Elsie"), *Rand*, 1891.

PICKED UP [by H. SCHOBERT : *Lippincott*, 1888.] "is undeniably interesting, tho for american taste it may be too sentimental and overburdened with plot. It narrates the history of a walf whô proves to be the abandoned child of a noble family, and whô in the end comes triumphantly to her ôn." [American.]

2493

PICTURES OF LIFE, by A. STRUTTER: London, *Parlor Library*, 1852.

2494

PLUMWOMAN (The) and CHILD WITH THREE MOTHERS, by G. NISSEITZ: N.-Y., *Scribner*, 1854.

2495

POOR MARGARET, in *Democratic Review*, dec., 1842, and in *Tales* transl. by Greene.

2496

PRIEST'S COAT (The) by A. von BULOW, in *Amer. Keepsake*, 1851. **2497**
PRINCE OTTO = No. 901.

PRINCESS EVA, by "C. HELM," Boston, *Lee*, 1887. **2497 h**

PROBLEMMATIC CHARACTERS [by F. SPIELHAGEN: N.-Y., *Leypoldt*, 1869.] is "a story of dramatic incident, of continuous interest, and displaying a humorous, as well as keen appreciation of character. One might think that nothing less than a miracle could keep the german novelist out of that slough of mysticism and metaphysics in which he usually loses himself, or, at least, becomes unintelligible; but the intervention of humor has, in this case, proved as efficacious. . . . The author seems to have nothing to do with the immorality with which certain love passages may justly be charged. One feels that the persons to whom he is introduced are flesh and blood—not mere heroes and heroines, shaped in a very uncommon, if not unearthly mold. There is tangibility about them, with all their virtues and vices—qualities which are continually puzzling one to determine on which side of the 'fence' to put them. The plot is elaborated skilfully and artistically, and the interest is not for a moment allowed to flag. Perhaps the final dénouement is somewhat vague and unsatisfactory; and the whole book leaves a slightly bitter taste." [Overland.]—"The scene is laid in a prussian manor-house, the time is that immediately preceding the Revolution of 1848, whose oppressiv, electric atmosphere pervades the entire story. Every character is unnatural and stilted, and their language is as artificial as their ideas. Disquiet harasses all spirits, evincing itself among the aristocracy in recklessness, and among the burgers and thinkers in utopian or despairing conclu-

sions. The heroes are of course, problematic characters. It is significant of german life that they are both connected with philosophy, the one as a student, the other as a professor, of Nihilism. This novel, published in 1861, was succeeded by a continuation, 'Durch Nacht Zum Licht,' which, like all continuations, is not so good as its forerunner, but which possesses the curious attraction which renders all Spielhagen's novels, when once begun, so hard to lay aside. The tenor of the books is similar—they depict the impassable barrier which exists between the aristocracy and the middle class in Germany." [Spectator.] **2498**

PROFESSOR'S WIFE (The) [by BERTHOLD AUERBACH (†, 1882): Oxford, *Parker*, 1850.] "is charming. The author endeavors to set off nature against conventional civilisation, and he has succeeded in presenting the world with a composition so truly poetical and original that it is difficult to imagine a reader who would not please. Auerbach has in this story got the mastery over his favorite weakness of laying too much stress upon subordinate events and sacrificing the necessary perspective; but has, on the contrary, grouped the incidents in a manner setting them off to the greatest advantage" [English-woman's Domestic Mag.] For continuation see No. 2458. **2499**

PYTHIA'S PUPILS [by "EVA HARTNER," i. e., Emma von Twardowska (1845-89): *Routledge*, 1888.] "is a capital story about 4 german girls who had a little cooking school, with the august 'Pythia' for instructor. . . . The cookery forms, however, but a small part of the book. The daily home life of the several households is portrayed, and an insight given into pleasant interiors in a german city. Dr. Stein-

PARTNERS [by "E. WERNER," i. e., E. Burstenbinder: *Remington*, 1892.] "deals with the characters and situations of which the author seems particularly fond. We hav the usual strōng man, whō wins his wife by sheer strength of wil in her on despite. The partners ar the brothers Sandow, of whom the elder is head of a mercantile house in America, and the younger a journalist of great brilliancy... They ar tō be partners because the elder wishes his ward Jessie Clifford tō marry the younger, whō is tō cōme over and take a wife and a partnership. Miss Clifford's consent is deemed a very unimportant thing by the elder Sandow, and the young lady shōs a helplessness which is surprising considering that she is an American citizen with a large fortune, and is nowise disposed tō be handed over in a business transaction tō Mr. Gustav Sandow. The journalist, how-

ever, is not only an Admirable Crichton, but a fine fello, and has not cōme tō America on a fortune-hunting errand. His first object is tō reconcile his brōther tō a dauter whōm he has long refused tō recognize for painful family reasons. This dauter he introduces intō the house as a young German in search of a place as a gōverness. He tells Miss Clifford that he has a deep plot tō carry throu, but tells her nothing as tō its details. Hence the inevitable misunderstandings and surprising situations. The plot is further complicated by the efforts of the younger brōther tō dissuade the elder from mixing himself in a promising land swindle. All cōmes right at the proper time. The hard man surrenders as soon as his finer feelings ar properly appealed tō, and the virtuous younger brōther makes everybody else, and himself too, happy and prosperous." [Saturday Review.]

2489

Proud Maisie [by Bertha Thomas: *Low*, 1877.] "is the autobiography of a fascinating, wayward, lovable young lady, who relates in these volumes the story of her life's love. As gay and light-hearted at the beginning of the story as the original of the ballad whose name she bears, her ultimate fate proves more fortunate than that predicted for Scott's heroin. The plot is original in its development, for we are transported from humdrum, respectable English surroundings to an unconstrained art-student existence in Ludwigshafen [Munich]. The heroin portrays herself with ability, her character stands out firmly, and her individuality is well sustained. The writing of the book is excellent. It is easy and pleasant to perceive that it is the work of a cultivated person: this is shown by the references to various literatures, and the thorough acquaintance with music and art betrayed. The book abounds in touches of quaint humor as well as in epigrammatic writing. 'Proud Maisie' is a readable, clever novel, which keeps the reader's attention fixed to its close." [Athenaeum.]

519 k

QUEEN OF CURDS AND CREAM
(A). [by DOROTHEA GERARD: *Appleton*, 1892] "Glockenau, an Austrian mountain village, and afterwards London, are the scenes. In the first, Count Emil Eldringen dies, leaving his daughter Ulrica penniless and friendless; a marriage beneath his rank and a life of dissipation had so estranged the count's relatives, that nothing was left to Ulrica but to work with her hands like a peasant. At Glockenau, after many vicissitudes, she earns a living for herself in a large dairy farm. Here an English cousin discovers her, a love-story of varied interests following. Ulrica believes herself the heir of a large fortune, and figures for a time as a fine lady of London." [Publishers' Weekly.]

519 r

mann, the father of Dora, gardian of Lotta, and true friend of faithful Eva and Marie, is the typical good physician, always delightful to meet. He makes the way smooth for his sensitiv wife, is the wise adviser for Lotta's nervous mother, and almost cures Marie's irascible soldier father. Some of the young people hav serious faults and make mistakes, but they ar teachable and sound at core. Thêre ar mild mysteries and pretty little romances, loves, an attempt at authorship, unselfish living, patient waiting, and final reward. Pleasingly written, vivacious, full of the incidents which might naturally happen in so many lives, kindly in spirit, commendable in its tone, it is an excellent book." [Boston "Lit. World." **2500**

QUEEN (A) [N. Y., *Dutton*, 1864.] "is a pleasant story, shôing how a little girl, whô was ever dreaming she was a queen, became a queenly woman. It is very pleasant as shôing the ways of german children; and its pure lessons of kindness to all make it a gem of a book. It is written with simple, child-like feeling." [Church Monthly. **2501**

QUICKSANDS = No. 909.

QUIET HOUSE (The), in *Ladies' Companion*, oct.-dec. 1852. **2502**

QUISISANA, by F: SPIELHAGEN: N.-Y., *Munro*, 1892. **2503**

QUITTS, by TAUTPHÖUS [Bavaria] = No. 521.

RANK AND NOBILITY, by "JEANNE MARIE," in *National Era*, 27 may to 19 aug. 1852. **2504**

RAYMOND'S ATONEMENT = Nos. 600, 688.

REATA = No. 914.

RECTOR OF ST. LUKE'S (The) [by MARIE BEHNHARD, N.Y., *Worthington*, 1891.] "is a very unusual and a most lovely story. A young girl, beautiful and attractiv from every point of

vue, is the idol of the town. The officers of the regiment ar all in love with her, but they ar distanced by the rector and an artist, both of whômar devoted to the girl. The artist wins her at last, and he and she ar perfectly happy in their betrothal, tho thêre is something strange about the man which makes everyone distrust him and doubt his ability to make his sweetheart happy thru life. The facts of his early life come into the possession of the rector in the most curious manner, and he generously resolvls to say nothing about them. Accident, however, reveals to the artist the fact that his history is known to his rival, and he sees that it wil be impossible for him to marry Annie with this knowledge hanging over him. He leaves without seeing her and writes her that thêre is something which he can never overcome, and that she wil not see him again. Shortly afterwards he dies. It is only a question of time then as to when the rector shal win the girl for himself. The charm of the story is in the telling, and in the deep interest which the characters, ône and all, inspire. The exquisit daintiness of the girl around whom the story revols; the unusual charm of her elder and invalid sister with whom she lives; the beauty and harmony in the development of the rector's character; and the wonderful fascination of the artist, notwithstanding the cloud which seems from the first to envelope him, combine to produce that most uncommon thing—a really charming german novel." [Critic. **2506**

RIVEN BONDS = No. 2848.

ROMANCE OF A GERMAN COURT = No. 928.

ROMANCE OF THE CANONESS (The), [by PAUL HEYSE: *Appleton*, 1887.] "is devoted to descriptions of life in those religious houses, the members of

which liv in common, but without taking monastic vows. It is intelligent, even able, but heavy." [American.] — "Romantic enuf, and of course interesting; the situations ar not such as the realists would devise, and a melancholy air pervades the whole as if the narrator did not quite expect tō be believéd; but it is conceived with poetic thôt, and taken as a lyric of the stage is not without beauty." [Atlantic.]

2507

ROSE OF TANNENBURG, by CHRISTOPH VON SCHMID (1768-1854) *Phil'a, Cunningham*, 1848. **2508**

ROSE OF THE PARSONAGE [by Ro. GISEKE: N.-Y., *Parry*, 1854. **2509**

SACRED VOWS = No. 594.

SACRISTAN'S HOUSEHOLD (*The*) [by F. E. ELINOR (TIERNAN) TROLLOPE: London, *Virtue*, 1869.] "The fidelity tō nature with which all these scenes ar skilfully woven in, the picturesque bits of architecture, and the descriptions of woodland scenery which form the setting of the story, recommend it tō all whō hav livd in Germany. . . . It is hardly a fair ground of objection tō most of the characters that they ar typical rather than individual. The military men, the wild-haired professors, the stout and placid matrons, and the romantic old maids, whō form the cream of **Detmold** society,—the small tradesmen and farmers whō hold their social gatherings at the Pied Lamb,—ar the familiar figures of german life rather than the persons of this particular story. But if we look at the characters which hav been worked out with grāter pains, and notably at the lawyer, we see that there is no lac of dramatic force or of life-like painting. . . . It is for their sakes in the first instance that we read the book with such pleasure. As each of them develops new attractions, we rejoice in thinking

that each is becoming more worthy of the other; and when they confess their mutual lōve, in a delicious scene of playful happiness, we join with them in forgetting all the other persons of the story. But, after all, the other persons ar not tō be forgotten. The plot may be put aside, yet in the course of working it out the author brings us in contact with so much which is pleasant, the chief characters ar so perfect, the minor characters bear marks of such care and observation, that we can forgiv any of those failings at which we hav hinted, and can ask our readers tō take the book on its merits." [Athenæum.] — "In these german stories there is always a certain freshness, coming, in the case of translations, in great part from the kind of thôt and speculation with which they ar occupied; and in the case of studies made by foreigners, from the novelty of the manners, the household customs, and the ways of looking at life which they describe, which generally makes them interesting. To our taste, one of the pleasantest of the latter class is the 'Sacristan's Household.' It is written with a grāt deal of grace and spirit, the lōve story is prettily told, the characters ar sketched in cleverly, and the life of a village [?] with its homely heartiness, its petty economies, and its small puntilios, is described in a way which makes the reader understand how carefully the author has studied it, and how thōroly she has enjoyed it. Then, too, there is no dul or irrelevant matter tō be skipped; and altho the characters ar not specially remarkable for originality, nor analyzed with any grāt subtlety, they hav a certain vigor and vitality, and ar uniformly interesting." [Nation. **2510**

ST. MICHAEL [by "E. WERNER," i. e., E. Bürstenbinder: *Lippincott*, 1887.] is "a strong, enjoyable story

of northern Germany, with a hero of the sort which old-fashioned novel-readers have a partiality for,—one who has been defrauded of his rights in his youth, but rises superior to poverty and ill usage and comes to a noble manhood, brave, honorable, and true; asserts himself, and wins the girl he loves. What better hero could one ask than the conquering Michael Rodenberg? Hans, the artist, is as good in his way, while the old genealogist, Gerlinda, who repeats genealogy like a parrot, is delightful; and the scenes where Hans gets the advantage of his father, and where the two fathers are made to accept the situation, are capital bits of light and wholesome comedy." [Boston "Lit. World."] — "The story is interesting, the plot consistent and well developed, the dialogue natural, and the characterization distinctly good. Haughty, intolerant, domineering, but not hard-hearted Count Steinrück and his unacknowledged grandson, Michael Rodenberg, are the protagonists representing intolerable pride and passionate determination conflicting in an eager life drama. The author has set to delineate the power of consanguinity—how ill-treatment, indifference, neglect, absence, and a hundred other ills of life are incapable of arresting the manifestation of the characteristics of a dominant race. By slow degrees Michael Rodenberg forces his way in the world, under the very eyes of his antagonistic grandfather; and in the end he comes to his own again (and another's also) and marries his beautiful cousin. A skilful plot has been woven for the evolution of this motif." [Academy.]

—, SAME ("Her Son"), Bentley,
1887. 2511

SCHLOSS AND TOWN—see No.
2554.

SCULPTOR OF THE BLACK FOREST (The) by SOUVESTRE, in *Southern Lit. Mag.*, Dec., 1854. 2512

SECOND WIFE (The) [by "E. MARLITT," i. e., Eugenie John (†, 1887): *Lippincott*, 1874; *Bentley*, 1875.] "is a bright, spirited novel, much more interesting than most German works of fiction, which indeed are generally distasteful to us, with their mixture of silly sentiment and commonness of life and manners, and their resemblance to the lordly-baron and faithful-retainer school which vanished long ago. In this instance, there are a reigning duchess and a 'hof-Marschal,' the titled people abound, and the flavor of Pumpernickel is everywhere, still there is a strong human interest in the story, and at least one striking character, that of Frau Löhn. The Second Wife is introduced in the position of a victim, but she makes her exit with flying colors, having conquered her enemies, routed her rival, and won the true love and respect of her husband with a woman's noblest weapons, love, patience, gentleness, and self-sacrifice; his motiv for marrying her is so unworthy that Baron Mainau inspires us with anything but esteem and interest. A scene in which the baron presents his wife to the duchess, — who has a pleasing conviction that he is about to desert the baroness for her sake, — and utterly disconcerts the royal coquette by the announcement that the contemplated journey is to be made 'à deux' — is very effectiv. The translator [Wood] has done her part admirably; her rendering of the story has no hitches, no blunders, no rawness in it." [Spectator.] — "We have all the old characters with which the 'Old Mam'selle's Secret' [No. 877] and the author's succeeding tales have familiarized us. There is the well-known hero, gloomy, sardonic,

on cousin to the Stranger, with a tinge of commonplace, not to say vulgar, scepticism. Like the professor in the 'Old Mam'selle' and the subsequent heroes, he continually poses with bitter smiles and folded arms. He indulges in alternate infinities and worlds of scorn. His passion is revealed by a quite unnecessary intensification of his usual exceedingly bad manners, and his kindness finds expression, according to the time-honored tradition of this family of creations, in increased rudeness and brusqueness. And in spite of his lofty character and spirit, he often finds it necessary, in keeping with the dramatic habits of his kind, to lurk in convenient spots for the purpos of over-hearing private conversations. The heroin is not less like her predecessors, nor less unlike any proper flesh-and-blood heroin. She is one of those personages greatly affected by the purveyors to the Bowery stage, with supernatural clearness of vision for misty plots and deeply-hidden depths of subtle villainy, united to the most extraordinary stupidity as to what is going on under her nose. . . . If the author, however much passing the limits of probability, had given us a number of noble, ideal characters, much might be forgiven the staginess and unreality of her portraiture. But these characters, Raoul von Mainau, Liana, and the rest, are not noble, and are very unlovely. Their sentiments, when they have not the false ring of those of a man who is perpetually calculating their effect, are absurd, vulgar, and tiresome, and their actions, instead of being inspiriting, are, for the most part, ill-bred or positively brutal." [Arcadian. See also No. 936. **2513**

SALTMINER OF HALLSTADT,
by A: SILBERSTEIN: in *Ladies' Repository*, apr. 1870. **2514**

SEED TIME AND HARVEST

[“Ut mine Strombid”) by FRITZ REUTER (†, 1874): Boston, *Littell & Co.*, 1871.] “Mr. Reuter tells his story with his pipe in his mouth, and his slippers on, his feet on the fender, and the fog outside. The business of life is over, and there is no need for hurry. . . . To those who have leisure to enjoy it, we can promise a quiet treat of an uncommon kind; they shall be made free of half-a-dozen households, and breathe an air of homeliness and simplicity which shall for the moment carry them out of the tawdry civilisation in which we live. . . . But no one must imagine this is a story all honey-sweet of pleasant parsonages and blooming girls, — far from it. There is enough of sorrow, and suffering, and sin.” [Spectator.

—, SAME (An Old Story of my Farming Days), *Low*, 1879. **2516**

SEVERA [by “E. HARTNER,” i. e., Emma von Twardowska, 1845-89: *Lippincott*, 1881.] The story is of “a man deserted by his betrothed, living to see her again, with her child, Severa, by her side; and waiting for Severa to grow up to take the place which the mother was to have had, but which in a moment of infatuation she had abandoned. Such an experience is one of suffering, and the colors in this relation of it are grave and subdued.” [Boston “Lit. World.” **2517**

SHE FELL IN LOVE WITH HER HUSBAND = No. 2416.

SHORT STORIES, by “W. HEIMBURG:” N. Y., *Worthington*, 1890. **2518**

SILENT LOVE = No. 2459.

SISTER'S LOVE (A) = No. 2426.

SKELETON IN THE HOUSE (The) [by F: SPIELHAGEN: N. Y., *Harlan*, 1881.] “is scarcely more than a sketch, but it is admirably told. . . . Every stroke tells, and one hardly knows

which to like best: a plot ingeniously contrived to rivet the reader's attention yet giv him a hearty laugh at the end, or the portraiture of character, which is exceedingly clever, and full of hints for the wise. The moral of the story is that husbands may dare to confess anything 'down to the dot on the i,' to a wife who loves them; but let them beware of her learning what they have to confess from the lips of anyone else!" [Critic.]

2519

SMOKE, by TURGÉNIEF — No. 948
[Baden].

SOUGHT AND FOUND. [by "GOLO RAIMUND," i. e., Bertha (Heyn) Frederick (†, 1888): N.-Y., Funk, 1888.] "A young German returns to his native land from America, wealthy, of course, and in the ruins of his hotel, burned on the night of his arrival, finds the charred leaves of a girl's diary. The diary causes him to wish to find its author, for it is a charming record of a fine character, amid grievous disappointments and misfortunes. He seeks his relatives, and the rest of the narrative is taken up with the strife between the rival claims of a pretty but designing cousin and a maiden not fair to see but of much modest merit. Modest merit wins, and of course proves to be the unknown writer of the diary, and the story ends with virtue triumphant. Slight enough for a framework, but sufficient to carry much of the simple and pleasing narrative often found in German tales." [Overland.]

2520

SPELL OF HOME — No. 2429.

SPRING FLOODS, by TURGÉNIEF,
— No. 952.

STORY FOR CHRISTMAS (A) in Graham's Mag., Jan., 1852.

2521

STORY OF A CLERGYMAN'S DAUGHTER by "W. HEMINGWAY;" N. Y., Munro, 1889.

—, SAME ("A pastor's Daughter"), N. Y., Worthington, 1890.

—, SAME ("Martha"), N.-Y., Street, 1891.

2522

STORY OF A GENIUS, by "OSSE SCHUBIN," in *Modern Age*, Mar.-Apr., 1884.

2523

STORY OF A MILLIONAIRE (The). [by "L. MÜHLBACH," i. e., Clara (Müller) Mundt (†, 1888): *Appleton*, 1872.] "Mrs. Mühlbach, having come to the end of her historical novels, which threw a dark veil of romance over the dry records of history, has written a social novel. Its merit is about that of the works of Mrs. Caroline Lee Hentz, Mrs. Holmes, etc., in this country; so we may suppose it will be one of the most popular works of the year. In Germany Mrs. Mühlbach holds about the same position as a writer that these ladies do here." [Nation.]

2521

STRANGE FOLK. [by HERMANN OELSCHLAGER: *Longman*, 1872.] "A pleasant dreaminess pervades 'Strange Folk.' Authors, actresses, and monks are its chief characters. We alternately exchange the stage for the cloister, and step from the greenroom to the greenwood. Dr. Anselmus is an author who suffers from extreme nervousness. The least noise prevents him from writing. He flies from home with his niece to a little town in Franken. He finds a house there beautifully situated. Everything is charming. His book progresses. He feels the inspiration of the scenery. Summer comes. The grass in the meadows changes from its varying shades of green to its last purple tints. From that moment there is no more rest for the doctes. From morn till night sounds the eternal sharpening of the scythes. He flies from his new quarters to the Convent of the Fifteen Salars. His

niece, disguised as a student, accompanies him as secretary. Here the real story begins. Of the characters, that of the Doctor is, perhaps, the best drawn. Marion is more interesting and less vulgar than most actresses are. Dr. Breitman is one of those odious hangers-on to be found at every theatre, who sponge upon every one alike. We fancy however that Dora's unconventional habits may prove some bar to the popularity of the story." [Westminster.] — "The story is highly amusing. . . . For a time, uncle and niece live quietly enough in the monastery, and the romance of the 13th century goes on apace. Dr. Anselmus discovers a set of old chessmen, which must date from the time of the Crusades, while Dora becomes acquainted with a novice, who tells her the history of his early life, and makes an impression on her heart. Before very long, Dr. Anselmus is roused from his pleasant dream by discovering that the novice and his niece are in love, and that the antiquity of the treasured set of chessmen is a delusion. One morning the novice calmly walks out of the monastery in the doctor's clothes, as the only way of bidding farewell to the place without causing an open scandal. The Doctor is furious at this unauthorized use of his garments, and at the relations which have sprung up between the two young people, but in time he relents, and they are happy." [Athenaeum.] Compare plot of No. 2576. 2522

STRANGE HEART (A) by HEYSE, in *Cosmopolitan*, Apr., 1886. 2523

STRUGGLE FOR EXISTENCE (The). [by "ROBERT BYR," i. e., Robert v. Bayer: Chicago(?), McKinney, 1874.] "Translations of recent German novels are chiefly of importance as showing how hard put to it for entertainment the

reading public is. Almost without exception they are dull with a deadly dulness, considered as stories, and to that they add the dulness of the lofty platitudes and long winded abstractions which somehow have such a charm for the teutonic mind. . . . The book is a thing to be delivered from, but many good souls will devoutly go through it, and fancy they are being amused and are besides that listening to numerous pregnant truths." [Nation. 2525

SUCCESS = No. 2416.

SUPERFLUITIES OF LIFE, by L: TIECK: in *Blackwood's*, Feb., 1845. [So. Lit. Mes., Oct. 1845.] 2526

SWALLOWS OF ST. JÜRGENS, by TH. STORM, in *Canadian Monthly*, Oct., 1872. 2527

TALE OF AN OLD CASTLE (A) = No. 2457.

TALES, by TH. KÖRNER, London, 1845. 2528

TALES by PAUL HEYSE [*Appleton, 1876.*] contains *Court Ernest's Home*, *The Dead Lake* [also No. 669], *The Fury* (*L'Arrabiata*), *Judith Stern*. 2529

TALES FROM THE GERMAN: London, *Emily Faithful*, 1863. 2530

TALES FROM THE GERMAN [by MUSÄUS, SCHILLER, KLEIST, IMMERMANN, HOFFMANN, AND VAN DER VELDE] Chapman, 1844, see FANCIFUL NOVELS.

TEACHER OF THE VIOLIN (A) = No. 975.

TEMPTED OF THE DEVIL, by A: BECKER: London, A. Gardner, 1888. 2531

THEKLA [Vienna] = No. 980.

THROUGH NIGHT TO LIGHT, [by F: SPIELHAGEN: N.-Y., Holt, 1869.] See No. 2498. 2533

TOO RICH. [by ADOLF STRECKER-FUSS; *Lippincott*, 1878.] "For ingenuity and complication, and for the ease

THREE SISTERS. [*Low*, 1884.]
"Any one who cares to follow the fortunes
of 3 brave Irish girls who are forced to
support themselves in a South German
'Residenz' can not fail to be amused.
The Miss Denbighs have a perfect genius
for making the best of most things, and
extracting the fun out of everything.
But besides the fun there are glimpses
of genuine pathos, and Darry's fate
touches the reader very nearly . . .
That the author knows German town life
well, and is alive to the opportunities it
presents for humorous description is
obvious. The book is, moreover, well
written, and some of the anecdotes are
well told." [Atheneum. **541 p**

TREHERNE'S TEMPTATION. [by ALARIC CARR. *Smith*, 1883] The author has "set himself a very difficult task, and has performed it with skil and power. The story is full of interest from beginning to end — the plot unusually good and thoroughly developed. It would be unfair to the reader even to hint at the unravelling of this romantic novel. One of the chief charms of the book is the description of easy Continental life; whether in Paris, or at Baden-Baden, the author is always equally at home, and evidently fond of his subject. The characters are remarkably well drawn, and distinctly defined — the Vicomte a most polished and perfect specimen of a French noble. His very weaknesses are charming. Our sympathies are always with him, and with his nation because of him. The German element in the book is not the least agreeable feature of it. The very servants and dogs add their quota to the enjoyment to be derived from this most agreeable novel. We must not omit to notice that there is a great deal of interesting talk about music." [Westminster.]

545 h

with which its intricate knots ar untied by the natural development of the story, its plot would dō honor tō the masters of fiction, while the style has that transparent simplicity and singular brilliancy which with sōme french and german writers seem so natural a quality. The story opens in a capital, but is speedily transferred to a village in Tirol. Out of the chief parties tō it, 3 pairs of lōvers ar curiously evolvd, 2 of the 3 gentlemen being army officers. The first passages ar in the tone of a delightful light comedy, in which an old Uncle Balthasar is a most enlivening figure; but the action speedily takes on a graver character, and in the dismal ruins of Castle Reifenstein sweeps by the verge of a tragedy. The narrativ is compact; the people ar all of an interesting sort, even tō the rascal Bertram and the silly Nanette; and while thēre ar ōne or twō glimpses of social impurity, the book is free as a whole from any taint. Its ingenuity wil baffle the best guessing as tō the issue and the freshness of its materials and beauty of thēir treatment wil awaken new sensations of pleasure even in the satiated novel-reader." [Boston "Lit. World." 2534]

TOWN STORIES, by MAX RING, London, 1853. 2535

TRAGIC COMEDIANS — No. 985.

TREE IN THE ODENWALD (A) by O: ROQUETTE, in *Appleton's*, dec., 1880. 2536

TRUDEL'S BALL, by HANS HOPFEN, in *Masterpieces of German Fiction*, 70 p.

TRUE DAUGHTER OF HARTENSTEIN. [by E. VELY: N.-Y., Bonner, 1892.] "The Castle of Hartenstein, in the Harz Mountains, was entailed; and as circumstances prevented Count Hartenstein from making provision for his only dauter, on his sudden death Hertha leaves home. Her story after this is

ōne of romance, revelation, adventure and heroism." [Pub. Weekly. 2538]

TWIXT WIFE AND FATHERLAND [Tirol] — No. 546.

TWO BROTHERS (The) [Eine Familie aus der ersten Gesellschaft] by MATHILDE (BRECKMANN) RAVEN: Bentley, 1850.] "wil be welcome tō the many whō enjoyed 'The Initials' [No. 473]. Like that book, it contains a faithful picture of german domestic life. This time, moreover, it is a nativ whō has 'played the painter.' . . . Here the general animus is graver and bitterer—the tragedy is longer drawn. In both stories, the lōve of appearance and establishment is shōn as uppermost in a german woman's mind, tō a degree which wil shoc all whō hav given her a blank credit for simplicity; but in 'The Two Brothers,' the foible is mingled with, and crossed by, class and caste prejudices of a force and a folly which justify the sharpest satire because they bring on the saddest consequences. . . . So much for the moralists, and for the more superficial reader this tale will be found tō possess deep interest and welcome freshness. The characters ar capitally marked. We hav never met a better study of fine frivolity than in the person of the noble Mrs. Hattesohl. Poor Amelia, her victim, — and Steinheim her sūn-in-law, chosen, but not choosing,— ar delicately and clearly drawn, without exaggeration. The good people, of course, ar more strained in thēir proceedings, and less palatable tō us." [Atheneum. 2539]

TWO DAUGHTERS OF ONE RACE — No. 993.

TWO DAYS IN THE COUNTRY, in *Leaflets of Memory*, 1848. 2540

TWO SISTERS, by HEYSE, in *Ladies' Repository*, july-aug., 1871. 2541

TWOFOLD LIFE (A) [by W..(BIRCH)

UP THE RHINE [by T. Hood: London, 1840; N.-Y., Putnam, 1852] is "one of the pleasantest of Hood's many pleasant books. It is composed of letters, written by the various members of a family traveling up the Rhein, and conceived somewhat after the model of Humphrey Clinker. Hood's characters are a hypochondriac, a wido, a dashing young man, and maid servant; and it is in exhibiting the oddities and humors of these, rather than in any description of the scenery, that the charm of the book consists. The letters of Martha Penny, the servant, are the gems of the volume. Her spelling and grammar are so felicitous in their infelicities, as to amount to a kind of genius; and the character is one of the best which Hood ever delineated." [Graham's. 552 k

VON HILLERN: *Lippincott*, 1873.] "treats a great deal more of various forms of profligacy than one cares to see in a book intended for the family circle. He who leads the twofold life is Heinrich von Ottmar, who, when on his good behavior, calls himself Heinrich, but when, as is very often the case, he abandons himself to evil ways, translates his name into the more appropriate French, and as Henri imperils the virtue of every woman near him. In general, the German novelist is notorious for stuffing a suit of clothes with some moral quality, and calling the product a human being, but here we have the clothes—the richest purple court dress—stuffed with all sorts of immorality, and the result is a bad and tedious representation of a bad life." [Nation. 2542

ULRICH, by IDA (HAHN) HAHN: London, 1885. 2544

UNDER THE STORK'S NEST = No. 997.

VAIN FOREBODINGS [by E. OSWALD: *Lippincott*, 1885.] "is a domestic tale, quite void of sensationalism or unclean passion of any kind, but which steadily maintains a real if placid interest. The writer excels in descriptive power, and we have not lately encountered anything more genuinely delightful than the series of sweet pictures of country life to be found in this book. 'Vain forebodings' is a capital summer book—and a good book to keep when summer is over." [The American.]—"It is a pleasant story, but containing a somewhat surprising point: for the story is of a benevolent physician, who first cured of insanity a youth upon whom this disaster had fallen, after he had long been predisposed to it, and then allowed his daughter to marry the patient, telling him that his forebodings

sanity as his doom or folly and his scruples about marrying unnecessary since all he needs to be safe is to exercise due mental self-control." [Overland. 2545]

VALENTINE THE COUNTESS [by "CARL DETLEF," i. e., Klara Bauer (†, 1887): *Phil'a, Porter*, 1874.] "is a story of remarkable power. The heroine, a young girl of extraordinary beauty and intellectual charms, meets a lover, a young man who reciprocates and seems worthy of her affections. . . . After a time she is induced to marry a very wealthy but weak-minded nobleman, to whom she proves a tender and faithful wife. . . . She is one of the loveliest women in fiction, tho her look is always sad, and the reader's admiration for her is faithful. The general effect of the story is melancholy, but it is intensely interesting." [Boston "Lit. World." 2546

VILLA ON RHINE = No. 2368.

VILLAGE ASTRONOMER = London, 1851. 2547

VINETA = No. 1003.

VILLAGE COQUETTE (The) [by F: SPIELHAGEN: *Chapman*, 1875.] "is a curious study of nature. The beautiful, almost soulless Bertha is born to something like human steadfastness and feeling by the savage discipline which may be used to subdue an animal. The cruel wound, which, at the bidding of a wise woman, the lover whom she is ready to deceive inflicts upon her, works in a strange way on her limited nature, and she is vanquished by that which would have roused a being of finer faculties into irreconcilable hostility. The plot is well worked out, and it is founded upon what may be a real, tho rare phase of nature." [Spect. 2548]

VILLAGE TALES, by AUGSBACH = No. 2642.

VIOLETTA. [by Ursula Zöges von

MANTEUFFEL : *Lippincott*, 1886.] "The story runs smoothly, and there is the agreeable union of homeliness and military glitter which makes the atmosphere of most novels of upper-class german life. The one unusual situation is the Baroness von Treffenbach's flight from her husband, and the unusualness is not in the fact, but in the underlying reasons. The woman, whō had been a grēat singer, was neither inconstant nor unloving, but the moment came when the monotony of assured rank and respectability pressed on her so heavily that she had tō go. [Compare 'Klaus Bewer.'] There is much tō be said in behalf of a woman in such a case, but the author has little more charity for the Baroness than has the world, which passes a superficial yet inexorable judgment on the deed. The younger Treffenbach is very wel characterized, but a prig of 30 years' standing is not tō be reformed in a day. Even during the honeymoon he probably drew from his pocket a MS. nicely calculated properly tō repress the too volatil and light-hearted Violetta." [Nation.

2549

VISIT TO THE LOCKUP, by E. ECKSTEIN, in Masterpieces of German Fiction. **2550**

VULTURE MAIDEN (The) = No. 1005.

WALDFRIED. [by BERTHOLD AUERBACH (†, 1882) : N.-Y., Holt, 1880.] "The more familiar the reader is with Germany, the more entertaining wil he find this novel; it has not life enuf tō force itself upon those whō hav not a tolerably keen interest in that country; indeed, such wil find it almost unreadable; and it demands a respectable knoledge of all which has been going on in Germany during the last 25 and especially during the last 10 years, to be fully enjoyed. . . . Tō für think-

ing Waldfried is the best of the long novels. It is infinitely more natural than the Villa Eden, [No. 2368] or On the Heights, [No. 881] but it can hardly be brōt intō fair comparison with them. That many should find it intolerably dul is not surprising, for many readers require for their entertainment more than a disconnected assemblage of incidents; others, however, wil read it with sōme pleasure, not with the keen enjoyment one gets from the few masterpieces of fiction, but with the calm satisfaction one has in reading about matters which turn out as one would hav them." [Atlantic.

2552

WALT & WULT, or the Twins ["Flegeljahre," 1805] by JEAN PAUL F: Richter: Boston, 1845, 2 v. **2553**

WANDA = No. 1006.

WAS SHE HIS WIFE? London, *Eden*, 1891 = No. 2451.

WEDDING UNDER GROUND, in *Brother Jonathan*, 20 aug., 1842. **2554**

WELLFIELDS (The) = No. 1010.

WHAT THE SPRING BROUGHT = No. 1011.

WHITE ROSE (The), in *Canadian Monthly*, Jan., 1874. **2555**

WHY DID HE NOT DIE? [by ADELHEID VON VOLCKHAUSEN: *Lippincott*, 1871.] "has the same virtues and the same defects as its predecessors. It is sprightly and entertaining, full of all sorts of generous sentiments, and pervaded by that gentle, half-timid radicalism, which contents itself with aiming innocuous blōs at safe objects; at german protestant orthodoxy; at the hypocrisy of the 'rigidly righteous'; at the excesses of the agitators of the Woman Question; and at the arrogance of an aristocracy which yet must not resign too many of its pretensions if it would please its fair opponents. We recommend the book tō everybody

WHEN ALL WAS YOUNG. [by CECIL CLARK: London Stock, 1885] "is a very innocent and tender little love story. A lovelorn damsel, dwelling in Saxon Switzerland, encloses in a tin canister a despairing letter to her lover, entreating him to come back to her. This canister she sends floating down the Elbe, and it is fished up by some English children. Their widowed mother determines to trace the writer, and bring about a reconciliation between the lovers. In carrying out this purpose, she accidentally falls in with an old friend and admirer, who co-operates with her so ardently and effectually, that not one, but two happy marriages are brought about by the old canister." [Westmin, 558 p]

in search of amusing reading." [Nation.]

2556

WHY FRAU FROHMAN RAISED HER PRICES. [by ANTHONY TROLLOPE (†, 1882): London, *Ibsister*, 1882.] "The old hostess of the Brunnenthal, anxious to entertain the old customers of the Peacock at the old rates, is driven 'by the cheapness of money,' to raise her prices. The perplexities and mortifications of good Frau Frohmann, whō is tormented by her advisers, by her old-world honesty, and by the march of time, are very well handled, while the woodland setting of the Tyrolean inn makes a pretty picture. '*The Lady of Launay*' is a well-told little domestic tale of the struggles of an old lady to prevent the union, on his grounds of family polity, of her son and an adopted daughter whom she dearly loves." [Atheneum.]

2557

WIFE-HUNTER (The), by KAROLINE (VON GREINER) PICHLER: in *Omnibus*, vol. III., N.-Y., 1844.

2558

WIFE TO ORDER = No. 1016.

WILD ROSE OF GROSSSTAUFFEN (The), [by NATALY VON ECHSTRUTH: N.-Y., *Worthington*, 1891.] "is one of those novels, made up of an unsophisticated heroine, a too-sophisticated hero, a wicked princess, an injured duchess, hard-hearted court ladies, and court gentlemen of all degrees of worthlessness. All virtuous persons are rewarded, and all the bad perish miserably. There is even an element of novelty in this book, in the transformation of the hero by various afflictions into a pattern of virtue. But all such books have for their major premises a social order in which the regard of a prince is the highest prize a man can win, and in which a woman's sole pro-

fession is to be married." [Commonwealth.]

2559

WILHELM MEISTER = No. 1017.

WILL (The) = No. 1018.

WON [Hamburg] = No. 563.

WOODCUTTER (The) by C. (v. G.) PICHLER, in *Arthur's Mag.*, Jan., 1845.

2560

WOODLAND TALES [by JULIUS STINDE: London, *Whittaker*, 1887.] "are six quiet stories. Dr. Stinde here shows himself to have the imagination of a poet; the romantic element which runs through the whole volume is made distinctly prominent; and the treatment is always delicate and discerning. In '*Aunt Juliana*' we have unfolded before us the heart history of a gentlewoman who is loved by the count, altho he marries another, and who, loving him in return, altho she pities his weakness, 'found her happiness in making the happiness of others.'

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2561

YOUNG WIDOW OF BREMEN, in *Albion*, 22 Sept., 1832.

2562

YOUNGEST BROTHER, by E. WICHERT: Chicago, *Laird*, 1891.

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